

TWENTY-FOUR PAGES



THE NEW YORK



DRAMATIC MIRROR

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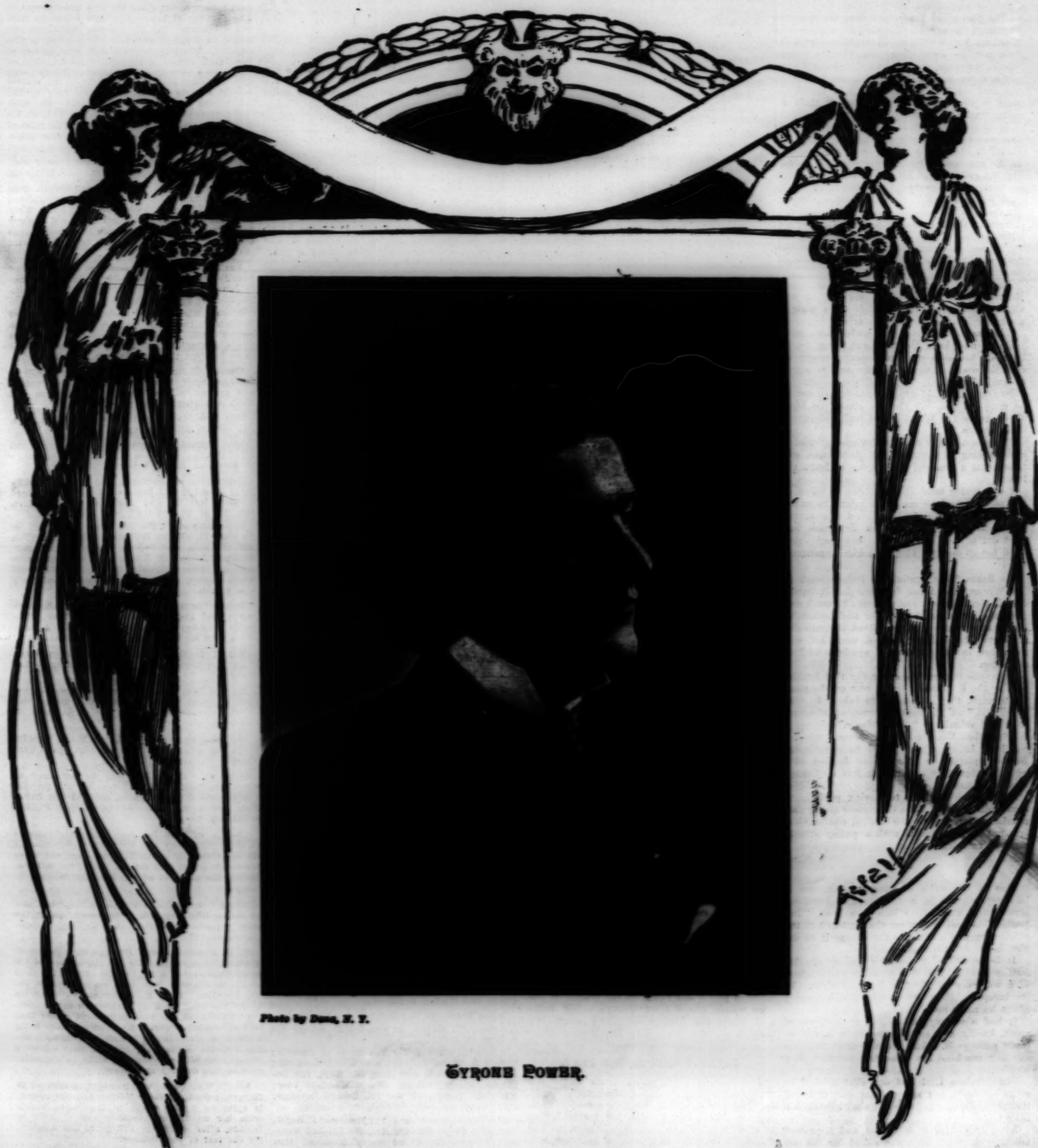


Photo by Dana, N. Y.

GYRONE POWER.

THE MATINEE GIRL



The theatrical profession does not generally regard the season of enforced vacation as a blessing, but it is one, nevertheless, and the two months away from the theatre atmosphere, the make-up box, and the painted scenery are the most important of the year with the real workers of the stage who spend the time in recharging the dynamo of their vitality from the electric fount of Nature.

It would be well if doctors, lawyers, and business men generally had seasons when the factories closed down and there was nothing to do but rest. Overstrain is becoming the evil of the age. People are overdoing—over-eating—overworking—defeating their own advancement in their feverish anxiety to get them.

During the last season breakdowns became fashionable. Those of us who had said goodbye to our appendices and couldn't be in the first row had the next best thing—nervous prostration.

Edgar Potter broke down saving souls, and Russell Sage broke down making money. Clyde Fitch found he couldn't do a play a week and it made him downhearted.

Just as the athlete gets stale from over-training and loses the vim which has to be back of his skill and muscular strength so does the overstrained life take the life out of accomplishment.

Nearly all the old adages have turned out to be good old lies, but the one about the Most Hated being the Worst Speed isn't one of the cheerful lies.

There is a happy medium between scorching and sticking in the mud, but Americans will take about a hundred years more to learn the lesson.

I was trying hard the other day to think of a type of American man who might be called useful, and sure enough I found him in the theatrical profession. Joseph Jefferson has kept out of the push, and he has been criticised for so doing. They call him unprogressive!

He fishes for alligators at Palm Beach in the winter, and fishes for bass in Buzzard's Bay in the summer, and manages to work and play and make people happier and better by his great old play that has lived through the tank era, the real cow period, and that still flourishes in the garden of symbols and of problems.

Some one told me the other day that besides putting the Empire State Express on the postage stamp, they are going to take "In God We Trust" off the coat of arms, or wherever it is and substitute "Stop Lively."

After that Empire State Express "win," I shouldn't be at all surprised to see George Danahy's picture on the yellow backed bills with his signature underneath just as though it were a post.

The next best thing to having push is to have pull. One of these days some clever cartoonist will represent the United States Government as a centipede with a pulley attachment on each leg.

One of the evils of overstrain is best represented in a famous and excellent typewriting machine, which has been "improved" to such an extent that it has lost the simplicity and simplicity that made it so desirable for certain uses.

It is as full of weird meaningless cranks, buttons, hinges, and levers to-day as the chest of a war-correspondent is full of badges. In its inception there was nothing unnecessary about its make-up.

It had a velvety, soft, light, springy movement, hardly any sound, and even a woman could manage it. And for a woman to manage any machine but a sewing machine is a wonder.

The Matinee Girl had one that seemed to write by itself, but she got gay one day and thought she'd like to have one that listened a little more.

After two days with a new and improved machine she went back and asked for the old one with heartfelt tears. The new one was full of valves and nuts and pulleys and tacks.

"You'll get used to it," said the heartless

salesman; "that's the way a man feels about a rifle he's used to. He thinks all the new ones are bad!"

The real secret of all the new kinks was that in selling the machine, customers would say: "Ah! yes, but the Flying Quill machine has a cute little handle here that you can turn when you want to see where you are at."

So then the Piercest Yet had even a centre handle put on here and a crank there trying to give people as much for their money as the Flying Quill. And by so doing they are selling their machines.

Give an American another cog or two and he thinks he's getting better value! Wouldn't that make a person think? Our civilization isn't at all effete, but it's as fearfully ornate as Hammerstein's architecture.

Hammerstein knows the age and the land he's living in! One of the newest effects he has introduced in the New York Theatre is an automatic wax lady with a bunch of artificial violets in her hand.

As you go by you suddenly get a douche of bad cologne in the neck without any warning or apology. You go round trying to forget it for the rest of the evening, but like the damned spot in Macbeth it will not out.

As a nation we are becoming more remarkable for our speed than anything else. In Chicago they have begun to launch new boats sideways, presumably to save time.

An American would rather break a record than see a prophetic vision that might unfold the next thousand years like an open book. A ten-dollar bill is always more beautiful to him than a river's brim full of yellow primroses.

I'm not talking about the exceptions now or those present! In reality this preponderance of practicality is a youthful fault. In about a thousand years Americans will begin to think high and go slower.

Just now he wants to have a quicker auto, a bigger diamond, a prettier wife, and a better salary than the other fellow. That's all!

A woman that I know is studying up the New Thought, and is very enthusiastic about it. She told me some of its possibilities.

"Suppose you want money, for instance?" she said.

I supposed it. "Well," she said; "you just think green!"

"Think green!" I said.

"Yes; just fix the color of money in your mind, and think intently of it. Say 'green, green, green!'" she went on, her fingers opening and closing spasmodically.

"And do you get it?"

"Well, I know a woman who did and went out and dug in the garden and found \$25."

"That would be no good to me," I said, sadly; "I live in a flat! The nearest I could come to that is a rubber plant on a fire escape."

A great many novelists are fond of painting the typical American as a person whose sentiments are buried down deep. They've been that way now for so long that you can't get at the sentiments of those of us who are in the game to-day with a screwdriver.

"I see six lovers and two corpses in your palm!" said a gypsy fortune teller to a New York girl the other day.

"Dear me!" she said; "and ice so high!"

As a rule, the American girl makes up for her brother's lack. But you take your typical, clean-blooded American without any touch of the Russian, Irish, French, or Italian in him and you have a fine blonde, jointed creature with rubber-tired emotions and automatic passions.

He is ready for duty when it calls, it is true. That is why he is such a good husband and such an impossible sweetheart.

When it comes to making love he shows how ruinous a pie diet is to temperament. It doesn't matter whether he has been brought up on the open-faced, the hunting-cake or the cream-barred variety, they are all equally deadly.

Some unthinking persons claim that the American is all the better for his machine-made durability. Think what we are achieving, they say. Look at the railroads we are building, the bridges we are making, the inventions, the discoveries!

But we continue to import our pickles and our plays! Our American actresses are accomplishing things—our actors seem to lack the fine for incendiary achievement in the line of art—no matter how inventively gifted they may be. An electric light over the door stands for everything.

It's not a fault—it's a lack—a misfortune. It's hereditary nationality—that has come to us from ancestors filled with pie and starved for poetry.

We look to the South, and we look to the West for a red-blooded reformer, who will come to us crowned with roses such as grow in the brain of Grady of Atlanta, and blossomed in the heart of Frank Stanton! We want to pillow our heads on the ground in the pine woods where Bret Harte's spirit walks and weep for him while Riley sings our lullaby.

THE MATINEE GIRL.

HACKETT BUYS FRENCH PLAY.

James K. Hackett wrote from Paris last week to his New York representative, W. N. Lawrence, that he had bought a romantic comedy by two French authors for Isabel Irving to star in after she finishes her tour in The Crisis. The play will require an elaborate production. Mr. Hackett will bring the scene, designs, and costume plates with him from Europe.

TYRONE POWER.

Tyrone Power, whose likeness appears on the first page of *THE MIRROR*, will, as has been already announced, return to New York in the Autumn to assume a leading role in Mrs. Fiske's production of *Mary of Magdala*, at the Manhattan Theatre. He is now in London filling a special engagement with Sir Henry Irving, which engagement, by the way, evidences the high esteem in which Mr. Power is held by the masters of his art.

Since his last appearance here with Mrs. Fiske, about two years ago, Mr. Power has been engaged in various artistic enterprises, in the course of which he has almost circled the globe. He went from here to Australia, where he starred for a time and played many important engagements. A few months ago he went to London—the scene of several of his earlier successes—and planned to sail from there in the Spring to spend the Summer on a fishing trip in Canada. The offer from Sir Henry was so attractive, however, that he decided to give up his outing and spend the Summer in London.

Mr. Power is now thirty-six years of age. He made his first appearance at St. Augustine, Fla., on Nov. 23, 1886, as Gilman, in *The Private Secretary*. He rose rapidly in the profession, playing important roles in support of Madame Janssonek and with Augustin Daly's company.

The achievements of Mr. Power during recent seasons are well known to New York theatregoers. His qualities as an actor are unusual and distinguished, and his return to this country is a matter of congratulation to all those who have at heart the welfare of the American stage.

REJANE TO RETURN.

One of the results of George C. Tyler's European trip is a contract with Gabrielle Rejane for a fifteen weeks' American tour under Lihler and Company's management, beginning in October, 1903. News of the signing of the contract was cabled by Mr. Tyler to his office here last Tuesday. No details regarding Rejane's repertoire have been received. Mr. Tyler opened negotiations on his arrival in London several weeks ago. Upon his return to Paris from Rome he found the contract awaiting his signature.

Rejane is now on her way to Rio de Janeiro, where she will begin a tour of South America. At the time of her departure it was stated in Paris that she went under a guarantee of \$70,000 for a six weeks' season.

The first time Madame Rejane visited this country was in the Spring of 1895, when she appeared under the management of Abbey and Grau.

ENGAGEMENTS.

For Gus Hill's enterprises: Nellie B. Nicholas, Maude Schiff, Henry Fry, Nellie Potter, John McMahon, Thomas F. Kelly, Electric Quartet, Jennie Lambert, Charles Saunders, George Beatty, W. H. Fields, Charles S. Sherman, Louis Marbel, Townsend Irwin, Fred Roberts, June Moss, Nora Harrison, Sammie Brown, George P. Bell, Charles Walters, Walter R. Moore, James C. Welby, Jeannette Wesley, Ada Kirkwood, Sadie Elmhurst, John J. Barnard, Tiffany Dugan, James Part, Edith Allen, Emma Spelman, May Jones, Fannie Palmer, Blanche Lorrain, Jeannine Stanley, Minnie Aldridge, Leland Carlson, Jennie Doner, Nellie Sawyer, Bert Hansen, Lulu Smith, Little Hart, Ada Henry, Viola Lee, H. R. Zahner, H. H. Horton.

Georgiana Fitcher, with James K. Hackett, in *The Crisis*.

Myna F. Ketchum, by J. H. La Pearl for *Reaping the Harvest* (Southern).

For Pennsylvania: Josephine Fox, Rena Darcy, Dollie Kline, Frederick Paterson, Willie Marble, Jr., Low Kelly, J. G. Gilman, James S. Kitta, Daniel Evans, W. B. Gaffney, Roland S. Rex, and the Eagle Quartet; C. S. Callahan, stage-manager; H. C. Wagner, business-manager.

Margaret Maeder, for New York Day by Day.

June Moss, with Gus Hill's *Lost in the Desert*.

Joseph R. Kettler, with Uncle Josh Sprouting.

For A Romance of Old Hollow: Ruby, Woodward, Odell Jefferson, Dollie Bardell, Cella Wright, Gus Gama, Archie Allen, William T. Asher, Samuel Galina, and Joseph Williams, with J. E. Murray, manager, and J. H. Rice in advance.

Maud Winship, to support John E. Dwyer in *The Merchant of Venice* and *Richard III*.

Charles Baker, featured as Romeo in *Shewell's Romeo and Juliet*.

Ella W. Harmon, for the lead in *The Cowboy and the Lady*, with S. Miller Kent.

Robert Maylock, re-engaged for leads with Daniel Kelly.

Frank G. Tallaferra, by Stair and Hamlin, as treasurer of the Auditorium Theatre, Philadelphia.

For A Fight for Millions: John S. Shean, business-manager; the Orpheus Quartet, Nellie Dunell, and George Winter.

Nell De Vaughn, advance agent, for Tolston Bryce, *How Hoppes was Side-Tracked*.

For Hooligan's Troubles company: Robert J. Ward, Rena Melville, Blanche Ward, Charles H. Clark, and Marian Armstrong.

Marie Kinsale, in *The Night Before Christmas*.

Robert W. Smiley, by Charles E. Hanes for *Only a Shop Girl*.

Lucius Henderson, for *The Pride of Jennico*; Harold R. Wolfe, for the Cook-Church company; Mrs. Aug. Balfour and child, for *Kean, the Detective*; Henry Buckler, for *Her Marriage Vow*; Harry R. Humphreys, for *The Scout's Revenge*; all through the Actors' Society of America.

For The Belle of New York: Margaret T. Sayre, for Violet Gray; Edward Nye, for Ichabod Brown; Charles Bates, for Harry Bronson; Max Bloom, for the Poite Lantini; Tony Craig, for Marta, and Belle Ross for Fia.

Samuel Brown, for *Lost in the Desert*.

GOSSIP OF THE TOWN.



Photo by Strong, N. Y.

Above is an excellent likeness of Paul Gilmore from Mr. Gilmore's latest photograph, that was taken only last week. Mr. Gilmore will star next season under Jules Murry's management in *The Tyranny of Tears*, a modern drama by Hadson Chambers that Sir Charles Wyndham presented in England and John Drew acted in this country. The play is practically new outside of New York and it is expected that Mr. Gilmore will have a very successful season. He will play only first-class theatre. Mr. Gilmore has starred several seasons in romantic plays, such as *The Musketeers* and *Under the Red Robe*. The modern drama, however, is not new to him, as his first successes were made in the leading roles of *Americans Abroad*, *The Wife*, and *like plays*. Mr. Gilmore is now at Atlantic City.

George E. Murphy has returned from a visit in the Blue Mountains, much improved in health.

Mr. and Mrs. Billy Walsh (Leah Starr) spent two weeks in and around New York and returned to Troy, N. Y., for their Summer's rest. They have signed with Mitchell Brothers' Aubrey Stock company for next season as comedian and soubrette. This will be their third year with that firm.

Lavinia Shannon tendered a reception last Sunday evening at her residence in Washington to Jane Holly and Emily Melville, of the Columbia Theatre Stock company.

When Josephine Hall opens in *The Princess of Patches* in this city, Aug. 4, she will wear a ragged dress. It is not a new dress. It is Miss Hall's original ragged dress. She has worn it three hundred times and prices it highly.

Charles R. Hanford's tour next season will be managed by F. Lawrence Walker. Mr. Hanford will appear in *The Taming of the Shrew* and *Much Ado About Nothing*.

The New Star Theatre is undergoing repairs. The theatre will open Aug. 9.

The Metropolitan Theatre, at 142d Street and Third Avenue, will open Aug. 11, with Haverly's Minstrels as the first attraction.

Rehearsals of Sullivan, Harris and Wood's *Fatal Wedding* will begin on Aug. 4; *The Road to Ruin* July 28, and *The King of Detectives*, Aug. 11, at Tuxedo Hall, New York.

Rehearsals of *At the Old Cross Roads* will begin Aug. 11. Bette Williams will conduct them and will also play *Paraps*, the octocoon, again. Manager Arthur C. Aiston says he is going to send out two companies in *At the Old Cross Roads* season after next. Only one company next season.

Holmes Curval and Francis Pierhot, who have just closed their season with *The Two Little Waits* company at Duluth, Minn., July 4, have just signed for the same parts for next season.

Mrs. T. D. Blythe announces the engagement of her daughter, Lottie Blythe, to Harry McLean Webster.

Mr. and Mrs. Pylestley Morrison (Mary Horne) have returned from a three weeks' fishing trip on the Hudson River and the small lakes of Dutchess County, N. Y.

Harold Blake closed with the W. G. Stewart Opera company in *The Runaway Girl* at the Park Theatre, Philadelphia, July 12.

Harry Clay Hanes will play the last season of *Across the Pacific*, and next year he will produce a new musical extravaganza, entitled *The Baron from New York*, written by his brother, Charles R. Hanes.

Charles R. Poor has been especially engaged to stage Shogren and Reynolds' production of *On the Quiet*, in which Thomas Ross will make his stellar debut next season. Mr. Poor will also resume his old part of the Rev. Dr. Wolcott in the play.

Harry Corson Clarke will begin the rehearsals of *Hello, Bill*, July 28. His season, under the management of Goodhue and Kellogg, is completely booked.

C. E. Bradford, Dues' business-manager, is in Washington arranging for the appearance of the noted bandmaster in the Capital City at the close of the all-Summer New York engagement at the St. Nicholas. It is R. E. Johnston's intention to put the Dues Band in Washington at the opening of Congress. A new amusement resort that will accommodate three thousand people is being negotiated for. Mr. Johnston has released the St. Nicholas Gardens for next Summer. During the coming Winter Dues will make an extensive tour of this country and Canada.

Estelle Wentworth, who has been re-engaged as the prima donna of Dolly Varden for next season, is spending a few weeks in the Maine woods with her mother and brother and a party of friends, after which she will go to the seashore for the rest of the Summer.

It is announced that Maude Roude, the singer, will shortly become the wife of Willard Winthrop Barling (non-professional).

AT THE ACTORS' FUND HOME.

III.—The Master of Ceremonies and the Heroine of the Home.



Admission Studio, New York.

HARRY B. HAPGOOD.

In every community, large or small, where any attempt is made in the matter of social amusement, there must needs be a master of ceremonies. And in every community a man is found who possesses in some degree the qualities necessary to fit him for the rather difficult office. The Home had need of such a man, and the man was quickly found in the Home, in the person of Harry B. Hapgood. He it is who organizes the concerts on Sunday evenings, who lures the guests into pleasant groups on the veranda, who shows a goodly share of the visitors about the house and grounds, and who in many ways assists Mr. Corby in managing the social affairs at "Beachwood."

Mr. Hapgood is not a very old man—as ages go at the Home. He remarked to the writer in a cheery way that he is "only seventy-seven." Years ago, according to an old-time player, his black hair and side-whiskers were the envy of all his associates, and he was known to them as "Handsome Harry." The hair and beard have turned white since then, but for all that the complimentary soubriquet would be appropriate still.

When talking of the Home and of his companions there Mr. Hapgood grows enthusiastic, and speaks with a ready tongue. Of himself he has far less to say, but by dint of much persuasion he was led by the writer into unfolding the following tale of his career:

"I was born in New York," he said, "and spent much of my boyhood in this State. At the age of eighteen I reached the not uncommon conclusion that the stage was the proper field for the display of the talents that I felt sure I possessed. Therefore, in 1843, I became a very humble member of the stock company at the Walnut Street Theatre in Philadelphia. I was, indeed, what was then called in theatrical slang a 'boot-jack.' Of the parts I played and the hits I made there is no record even in my own memory. But I know that I acted, good or bad as my acting was, at the Walnut Street, under Ethelbert A. Marshall, and at the Holliday Street Theatre, Baltimore, for no less than three or four seasons. Then I retired from the stage and have never appeared since.

"The reason for my retirement was that the management decided that I was of more value in the front of the house than in the back of it. I agreed with the management. I was put into the advertising department, and remained there until the year 1848, making far greater successes with the bills than I had made on the boards.

"In 1848—being then twenty-four years old—I became ambitious to enter the managerial field. I organized and took on the road a small company of my own, which was called Kirby's Variety company. Kirby's Variety company closed in Toledo, after a more or less prosperous career, and I, seeking new worlds to conquer, went to St. Louis. There I found a company of four singers called the New England Bards—and the New England Bards were stranded. They had neither money nor manager. I was in a position to supply them with both. So contracts were soon signed, and we started on our travels.

"Our path lay toward the West. We made a tour of Kansas, and ours was the first organization that ever covered that State. Kansas, in 1856, was not well supplied with houses large enough to accommodate a stage and leave any room for the audience. The only two halls that we found were in Topeka and Leavenworth. In the other 'cities' on our route we appeared in rooms of all sizes and descriptions. But we made money. As a matter of fact we were so successful that the Bards became ambitious and wanted to buy me out. I must confess that by this time I had grown weary of the company, and to simplify matters I presented my share of the show to the Bards, and returned to St. Louis. Within a week of my arrival there I had organized another concert company—larger by one member than the Bards—and was off on another tour of the prairie States. We played through Nebraska, Colorado, and Utah as far as Salt Lake City, traveling by stage all the way, and finally worked back to St. Joe. Then we made a tour down the river playing in

every city, town, and village that had a landing.

"In 1850 I came to New York. I was tired of the one-night stands, and longed to have a finger in the metropolitan theatrical pie. Like Little Jack Horner I pulled out a plum very quickly, in the shape of an engagement as business-manager of Rumsey and Newcomb's Minstrels. I remained in that position for about four years. We toured the United States and Canada, and were very successful. But we reached the end of the track in St. John, N. B., in the Spring of 1861. We could not decide where to go next. We had played every city and town that was worth playing. A conference was called between the partners and myself. I declared that the only two places I could think of were Newark, N. J.—then the worst theatrical town in the country—and Liverpool, England. It was as easy to get to one place as the other from St. John, and we therefore decided upon Liverpool.

"We sailed immediately, and on June 6, 1861 opened with a great flourish at what was then the Prince of Wales' Theatre, Liverpool. Our success there far exceeded our best hopes. I remained abroad with the company for eleven months and then resigned and came home. In 1862 I traveled as business-manager through the South and West. The next season Rumsey and I became partners and took out a minstrel company. When the tour ended I sold out my interest and became business-manager of the J. W. Lonergan Dramatic Company. In that position I remained seven years.

"Through all those years of hard work I had made and saved a good bit of money. I had really a large enough fortune to retire on. But I did not appreciate the fact that I had enough, and, like many another man, in trying to reach the limit I lost everything. I went back into the show business to begin all over again. For three years I was press agent for Forepaugh's and other circuses, and was advance agent for the Union Square company. I was just getting a fair start, when, in 1890, I became a victim of rheumatism. In 1891 the Fund came to my rescue, and I have been in the care of that noble institution ever since. For ten years the Fund provided a place for me in the St. Johnland Home for Old Men. When this Home was opened I was admitted as one of the first guests. And I want to say, in ending my story, that these days at the Actors' Fund Home are the happiest of my life."

Old age is not the only passport to the Home, though most of those who have entered



MARIE CHESTER.

the doors as guests have brought the honorable credentials that years alone bestow. The others—and they are few—have earned the right to take their places there by enduring physical suffering infinitely harder to bear than the weight of many years. One, at least, who dwells at "Beachwood" has experienced a hundred times the portion of pain that usually falls to the lot of those who reach three score and ten. Yet she has lived but little more than half that number of years. She is the youngest guest at "Beachwood," and has, perhaps, suffered the most. Because she has been so afflicted, and because through all her pain she has retained a winsome, happy smile and a nature unembittered it is meet that Marie Chester should be called the heroine of the Home.

Through the warm Summer afternoons she sits in her favorite corner of the veranda overlooking the little lake and the wooded hills beyond, and employs herself in reading, or in fashioning some bit of dainty embroidery. One is surprised to see so cheery-faced and young a woman in such an environment. But a crutch that lies beside the chair offers, at a second glance, the pathetic explanation. For every one that comes Miss Chester has a genial word, and her fine eyes light up in friendly welcome. She is a beautiful woman, and most gracious.

It was only after she had talked pleasantly for a time of the new books, the new plays, and, most of all, the beauty of "Beachwood," that the writer could induce her to speak of herself and her career. "The other things are more entertaining," she said, "and you know mine is not a very happy story. But to begin with, I am an Englishwoman, and by chance a native of Ireland. My father was an officer in the British army. For a number of years he was stationed in Dublin, and I was born in that city. My early childhood was spent there and in England, and when I was still a little girl we came to America. I made my debut on the stage when only twelve years old, playing a very small role in a pro-

duction of Love's Labor Lost, in New York. A year later I became a member of Augustin Daly's company, beginning my regular work by playing the part of a maid in Pique. For two years I remained with the Daly company, playing very small roles, but learning a very great deal.

"When I was fifteen I returned to England and acted there with various companies for a time. I had now acquired a fair knowledge in several branches of stage art and was intrusted with roles of considerable importance. Upon coming back to America I was engaged as ingenue by Henry E. Abbey for his Park Theatre company. I was with Mr. Abbey for five years at the Park Theatre, and in his traveling companies. After that I was a member of John T. Raymond's company, playing ingenue roles in his several pieces, and then I became the ingenue of A. M. Palmer's company at the Union Square Theatre. I afterward traveled on the road with Mr. Palmer's organizations, and then became a member of the Frohman forces.

"It was while playing under Mr. Frohman's management in 1885 that I met with the accident that eventually brought my professional career to an end. I was playing at the Madison Square Theatre, and in making a quick exit I caught my foot in some obstruction and fell heavily to the floor. My ankle was broken in the fall, and my spine was badly hurt. The serious nature of the latter injury was not discovered, however, until many months afterward. The broken ankle, of course, kept me in bed for some time, and when I recovered, I married and decided to retire permanently from the stage. But after a few years my husband, Mr. Russ, died, and in 1890 I returned to the profession. I had played but a few engagements—among them one as Nadia in Michael Strogoff—when the spinal trouble that had so long remained hidden, developed in a fearful manner. For twenty-nine months I was confined to my bed. Later, under the care of the Actors' Fund, I was placed in the Home for Incurables at Fordham. There I remained, rarely free from pain, for five years. When this charming Home was opened I had the good fortune to be brought here, and here I am, as happy, in the kindly care of Mr. and Mrs. Corby, and with this genial company around me, as it is possible for one in my position to be."

BIG CIRCUS COMBINATION.

If certain plans that have been formulating for some time past materialize, the greatest circus and outdoor amusement combination in the world will result. This will be the merging, under the control, of the Barnum-Bailey Company, Limited, of Barnum and Bailey's Circus, Buffalo Bill's Wild West, and Forepaugh and Sells Brothers' Circus. To this end a meeting was held at Detroit last week, at which were present: George O. Starr, representing the Barnum & Bailey Company, Limited; W. F. Cody, representing Buffalo Bill's Wild West, and Peter Sells, representing Forepaugh and Sells Brothers' Circus. It is said that only the preliminary details were discussed, and that the deal will be consummated at a later meeting.

The plan is to give the three great shows an equal opportunity to play the United States, Great Britain, and Germany for two-year terms. In this way each circus will have one country to itself for two years, and will then shift to another country and make way for another show. Thus the three companies will not conflict with one another, and the public will not have a chance to tire of any one of them.

When seen by a representative of THE MINNIE, George O. Starr said: "The meeting did occur in Detroit, and the rumor is about correct. Nothing definite was done, however, at the meeting. The report that I will sail for Europe at once is incorrect. I shall wait here until Mr. Bailey's return from Europe in a couple of weeks. Nothing can be done without first consulting him, as Mr. Bailey is the Pierpont Morgan of the circus business. In about a month from now the matter will take a definite shape."

CUES.

Rehearsals of The Scout's Revenge, George Samuels' Attraction, owner, began July 14 at Lyric Hall, direction of John Arthur Fraser.

Three theatres of Cincinnati are to be greatly improved before opening next Fall. They are Heuck's Opera House, the Lyceum, and the People's Theatre. All these are to have new stages and all are to be redecorated.

"Uncle" John Misher, one of the most favorably known and popular of theatre managers for the manner in which he conducts a theatre, is having the Academy of Music at Reading, Pa., made over on the inside at an expense of over \$3,000. It always was in many respects a model theatre, and for the season of 1922-23 it will be more talked about than it has been heretofore.

John E. Dvorak, the tragedian, has been visiting Mr. and Mrs. Ben Meers at their farm near Chagrin Falls, Ohio.

Louise McCallum has accepted a play written for her by J. M. Byrne, and entitled My Wild Irish Rose. She opens her season at Chicago in the new play early in September, and will go direct to the Coast.

W. J. Fielding will send out A Ragged Hero again next season. Hal Brown and Gertrude Swiggett will head the company.

A divorce was granted to Marie W. Dow (professionally known as Marie De Weale) from Stephen R. Dow, in Boston, June 20.

Crescent C. Raymond, wife of Maurice Raymond, manager of the Raymond Dramatic company, attempted suicide at Alexandria Bay, N. Y., July 13, by taking an overdose of morphine. Her life was saved by prompt medical aid.

Rehearsals of A Fight for Millions begin Aug. 12, under the direction of Malcolm Douglas.

THE GREEN ROOM CLUB.

Through Milton Nobles THE MINNIE is able to present to-day a more clear and detailed statement of the purposes of the new Green Room Club than has yet been given to the public. THE MINNIE has found Mr. Nobles at the rooms of the Actors' Order of Friendship, 139 West Forty-seventh Street, going over plans submitted by architects and contractors.

"I am glad," said the author of "Shop Talk," "of an opportunity to place before the profession at large something of the plan and scope of the Green Room Club.

"The various committees appointed by Edwin Forrest Lodge, A. O. F., to superintend the alterations and furnishing of the house, 139 West Forty-seventh Street, issue and place stock, supervise applications and formulate rules, have been busy during the past week. The plans for alterations have been under consideration, but work cannot begin until the wall of the new hotel, which is going up adjoining the Order's house, has reached the top of the lodge building. The hotel contractors are under bonds for any damage to the property of the Order, but should the Order begin work on its own building, pending the erection of the adjoining wall, it would lessen its chances of collecting damages in case of accident. The contractors think that the hotel wall will pass the top of the Order building within the next two weeks. The principal changes contemplated are to be in the basement and third floors. The entire basement, which is on the street level, will be converted into a grill room, 20 x 50 feet. The third floor will be exclusively for lodge purposes, and will contain a model lodge room and ante-room. All club members will have free swing of the entire building, excepting the lodge room. Thus the club enters at once on a splendidly equipped home, containing a fine library, and a collection of paintings, old engravings, rare prints, programmes, and souvenirs of inestimable value. These, of course, will always remain the property of the Edwin Forrest Lodge. Of the stock issued by the club Edwin Forrest Lodge will take fifty-one per cent. The remainder will be assigned to all classes of club members. Two points the officers of the lodge wish particularly to emphasize: The Green Room does not aspire to rivalry with, or opposition to, any club in New York. It has no such ambition. Probably half or two-thirds of the members of Edwin Forrest Lodge are members of The Players or The Lamba, and many are members of both. They are among the most active organizers of the Green Room, and none of them, probably, have any idea of withdrawing from those clubs. They hope to give to the Green Room certain characteristics not practicable at the other clubs, with their mixed membership. In a word, they hope to make it unique. Had it not been called the Green Room it would have been known as the Shop Talk Club.

"Care will be taken to admit to membership only such as are reasonably supposed to be imbued with that spirit of good fellowship. The Players and The Lamba have distinctive features, dear to their members. The Green Room hopes to create a little sphere of its own, quite apart from anything to be met elsewhere, but in no spirit of rivalry or competition with any.

"Another error promulgated by the daily press, and persisted in, notwithstanding authoritative denial, is that the Order of Friendship is to drop its benevolent and fraternal features, and become a social club. The idea is absurd. The Order is a purely fraternal and beneficial body, and must always remain so. For years it has discussed at regular and irregular intervals schemes for making its home more attractive by the addition of social features. Judicious investments during the past few years have placed it in a position to meet the situation. The Green Room Club is the result. The idea is almost as old as the Order. It is now, or soon will be, a reality. It places club privileges within the reach of all of its members, including many not able to join more expensive clubs, at a nominal cost. The club will be a tenant of the lodge, and pay a regular rental. The lodge will be in no way responsible for the obligations of the club. But should a fair trial, of say two years, prove the club idea not a success, the lodge, holding the majority of the stock, can vote the club out of existence. And there you are."

ENGAGEMENTS.

Melville Ellis, William Blaisdell, William Broderick, Joseph Coyne, Robert Evans, James Raffell, George H. Haynes, Joseph Fay, William Fullman, Christie McDonald, Clara Jerome, Miriam Lawrence, and Nora Cecil, to support Francis Wilson in The Tossador.

Harry Gilfoyl, Harry Linton, John Gilroy, J. D. Marlowe, D. Mack Lundeen, L. D. Wharton, Nat K. Cafferty, Edward Pooley, Katie Rooney, Violet Dale, Augusta Glose, Leon D'Armes, the McCoy Sisters, Jessie Richmond, Lottie Stanley, Lillian Austin, Jeanne Palmer, Maude Hagler, Catharine Carr, Vivian Dinamore, Florence Hubbard, Martha Barosh, Edith Darnell, Josephine Barry, Sadie Dowling, May Schmidt, Nina Craig, Zelda Saunders, and Mrs. McAvoy, for The Liberty Bells.

Hattie Williams, Clara Palmer, Emma Francis, Edith St. Clair, Nova Aymer, Eugene Jopson, Lee Harrison, William West, George Honey, Pat Rooney, Jr., James Cherry, and Emil Hensel, for The Rogers Brothers in Harvard.

Yacklay and Bunnell, with Fletcher and Carroll in That's All.

Among the engagements for Captain Molly, which will be produced at the Manhattan Theatre in September, are those of Phillips Smalley, W. L. Branscombe, and Willie Weston. Young Mr. Weston will appear as a Continental drummer boy.

100

THE FOREIGN STAGE.

LONDON.

Row Over Variety Concerts—Actors and Managers at Law. Notes.

(Special Correspondence of The Mirror.)

LONDON, July 12.

I regret to have to report that we have spent a week of what Shakespear would call "alarms and excursions," but what are known in our twentieth century vernacular as "rows" and "ructions." These first set in on Monday on account of the huge variety concerts which some two thousand artists of all kinds gave at the King's coronation dinner to half a million of his poorest subjects. It was our Monarch's wish that, although his serious illness had interfered with and indeed obliterated the proposed coronation festivities, all banquets and things of a charitable nature, including the above named dinners, should be proceeded with. This being thus, the heretofore mentioned two thousand artists, including the extremely necessary pianists, proceeded to carry out their promise of help to the organizers of the King's dinner variety concerts—namely H. B. Moss, of the London Hippodrome and some two dozen suburban and provincial empires; Richard Warner, the well-known variety agent, and J. A. Harrison, who is an extensive theatrical costumer, and one of the leading spirits of the Electric Club—a club so popular, because it is hospitable to artists from your nation.

Well, these artists went about and appeared at great inconvenience to themselves at some five hundred concerts. And on Monday and during the week all sorts of growls and grumblings have appeared in print and elsewhere, because these artists couldn't do "turns" everywhere at once. It is urged that many of the stars only turned up where they knew the royal folk and other gilt edged personages would look on. This is not strictly accurate, for I can vouch from personal examination of several of these concerts centred on the day that certain of these stars, such as Dan Leno, Little Tich, George Robey, Arthur Roberts, Marie Lloyd, and so on, duly turned up and indulged in song, dance and jest at several of the poorest places, whether royally attended or not. At Chelsea Barracks they had to appear before fourteen thousand poor devils; at the Bishop of London's Palace Park at Fulham the dining audience were sixteen thousand strong, and so on all through this vast metropolis. It was only at certain select rooms and such places in the outer regions that the variety professionals did not turn up, and that was because the organizers were told that local amateurs and such like would find the herculean necessary entertainment. Between you and me there has been much jealousy between certain managers and a certain class of artists about this King's variety concert business; and I, having some inside knowledge of the entire affair, can trace the little feuds of Malton, Hatfield, Uncharitable and company in all this week's grumbling and growling.

As though all this cotery were not enough we have also had three extensive law cases of a bitter kind. The first of these was an action brought by Hugh Moss, one of our very best stage "producers," against the Palace Theatre Company for sudden and alleged wrongful dismissal after he had been engaged to "produce" a series of tableaux vivants at the Palace. Moss, whose reputation stands high, got a verdict for £200.

Action No. 2 was brought by Comedian Edward Hignold, cousin of Tragedian George Hignold, against Manager Frank Curzon for dismissing him from the cast of A Chinese Harem at the Strand for alleged distasteful gauding. The case was a long and fierce one, Hignold asserting that after he had been dismissed the management retained his page, giving them with the part to an actor who was engaged at about one-third his salary. After the question, To Gag or not to Gag, had been fought out pretty closely, Hignold received a verdict for £400 damages.

Case No. 3 had quite a different result. This was an action brought by Augustus Moore, a well-known London playwright and journalist, once editor of the now defunct Journal, and still brother of George Moore, the novelist, against Edward Ledger, editor of the Eve. This paper, in a leading article referring to a sermon on the stage by your Rev. Walter Bentley, had denounced Gus Moore's adaptation of Ferdinand Le Noceur, called The Giddy Goat, and played for a short while at Terry's as an infinitely indecent play.

There was much sparring about as to what constituted indecency in plays and playing, and eventually, after some very strong remarks, the judge gave a verdict for Moore of one farthing damages and no costs. I expect we shall hear more of these cases soon, although there probably will be no appeal from the one-farthing verdict in favor of Moore and against Editor Ledger.

For once as a set off against these grievous dimensions we have had several of those pleasant Colonial Premier and Indian Prince receptions in our theatres, notably at the St. James' and Wyndham's, with George Alexander and Sir Charles Wyndham as the respective hosts. At the last named function Mrs. Kendal called for, and got, "Three cheers for Lady Wyndham."

There are no new plays to chronicle, but we are in for several next week, and I shall duly forward you the particulars of the same.

GAWAIN.

PARIS.

Le Passe Succeeded—Tellet's "Resurrection" Dramatized—Announcements.

(Special Correspondence of The Mirror.)

PARIS, July 5.

The last gun of the season—really a shot between two seasons—was the revival of Porto Riche's *Le Passe* at the Francaise. In December, 1897, this play had its initial production at the Odéon, and met with a chilly reception. Many persons claimed, however, that the failure was due to a poor interpretation. Porto Riche succeeded in convincing Claretie that this was the case, and, indeed, to judge from the new presentation, it would seem to be truth. *Le Passe* is of the type of drama that one may class as interesting. It is not a play of action; rather a study of human nature in the higher strata of society. Always quiet, it is yet absorbing because of its truth and of its careful analysis of character. One might wish that the story were a little shorter. As a matter of fact it has been shortened, being now in four acts instead of five, but three acts would tell it better still. In dialogue it is admirable; the author has a polished style, and the essential gift of being able to differentiate the dialogue of his characters. Of what is commonly called action there is practically naught. Yet the situations are strong without it. The devotion of the heroine, Dominique Brienne, to the lover who has deserted her strikes a chord of sympathy. Dominique is a young artist. Before the play opens, Francois Priour, a handsome, fascinating libertine, had seduced her, and then cast her aside. Thinking her love for him dead, Dominique had put his memory from her and devoted herself to her profession. She becomes one of a merry Bohemian coterie that considers her its most popular member. One of her friends, Bellange, a sculptor, begs her to help him effect a reconciliation with his wife. Dominique agrees, and arranges an interview with Antoinette, the wife. At this interview Antoinette breaks down and tells Dominique that she has fallen victim to the irresistible fascinations of a man whom she does not name. The description she gives enlightens Dominique. It is but the story of her own and experiences over again. The fascinating lover is none other than Francois Priour. Dominique tells her story then, and warns Antoinette against adding a similar chapter to her life. She tells of Priour's many love affairs and how one Italian succeeds another in rapid succession. So well does she urge her warning that Antoinette is impressed by it. Her coldness attracts Priour's notice, and fearing that her husband has interfered he audaciously appeals to Dominique for assistance in retaining his latest conquest. At the sight of her former lover Dominique's feeling against him vanishes. All the old affection returns, and she is ready to throw herself at his feet. Priour, too, is charmed with her once more, and they promptly decide to renew their old relations. There is one stipulation—on Dominique's part, that Priour shall never lie to her. He swears he will not, but secretly he has sworn he does lie. He suggests that they repair to a cottage that he has fitted up for her he says in anticipation of their reunion. Dominique knows better. The cottage had been intended for another mistress. In a fury of indignation and grief she orders him from her. He goes, but the impression is that his going is not forever. Dominique's love is too great not to overcome. And even her betrothal to another old and ardent, but more honorable admirer, does not remove this impression. It is evident that Priour has an influence over Dominique that time will not lessen.

In the acting, the performance was chiefly a triumph for Mlle. Brandes as Dominique. She gave a portrayal rich in introspective study; delicate in coloring and true at all times. Francois Priour, an ideal role for an actor of gentlemanly blackguards, was not well played by Dufrenoy. Mlle. Muller as Antoinette, and M. Mayer as the honorable lover were satisfactory. The other roles are unimportant.

There have been more closings, until now but ten theatres remain open. These are the Francaise; the Ambigu, with *Le Porteur de Pain*; the Athénée, with *Madame Flirt*; the Cluny, with *Les Noces d'un Réserve*; the Folies-Dramatiques, with *Le Billet de Logement*; the Marigny, with *Mlle. Mimi*; the Nouveautés, with *Léon*; the Porte Saint-Martin, with *Palluana*, and the Theatre Sarah Bernhardt, with *Camille*.

Palluana has proven a wise choice for revival at the Porte Saint-Martin. However old-fashioned the D'Henry melodramas may seem beside those of Decourville and other modern writers, it is certain that they have a lasting attractiveness for the public. Henry Krauss makes his usual big hit in the leading role of this production.

Jane Pierry, one of the beauties of the Folies-Bergère, was hailed to court the other day by a dressmaker who had a bill of 4,700 francs that he couldn't collect. Mlle. Pierry claimed that the bill was excessive. The court thought otherwise, and gave a verdict for the plaintiff for the full amount.

One of next season's productions that is awaited with interest is Henry Batallie's dramatization of Tolstoy's powerful story, "Resurrection." It will be put on at the Gymnase, with Berthe Bady in the leading role. Among the other plays to be offered at the Odéon are a comedy by Paul Gavault, and dramas by Georges Mitchell, Gustave Guichen, and Janine de la Motte.

Rudolph Kothar's *Arlequin-Roi*, that has been a success in most of the Continental cities, will have its first Paris hearing at the Odéon in the Autumn.

According to a rumor Antoine is after

Jeanne Granier, whom he wishes to star at his theatre next season. Mlle. Granier has just gone to London to play an engagement there. T. S. R.

AUSTRALIA.

Grace Palotta's Success—Neil Stewart as Nell Gwynne—Gerard's Tour.

(Special Correspondence of The Mirror.)

SYDNEY, June 17.

A Runaway Girl concluded its all too short season at the Sydney Royal on Wednesday last, and on that evening Grace Palotta said



Photo by Van Dyck, Melbourne, Australia.

GRACE PALOTTA.

au revoir to the Sydney public. She concludes her present long engagement with J. C. Williamson next month, and leaves for Europe on the 10th of July. Miss Palotta originally visited us with George Edwards' *A Gaiety Girl* and *The French Maid* company, which previous to visiting Australia played through your States in 1895. She has a great hold on the Australian public, and hopes to return here in a couple of years' time, her present ambition being to act in comedy. She is at the present time farewelling in Melbourne, appearing as Lydia in *Dorothy* and *Lady Holroyd* in *Florinda*.

Frank Thornton is once more in Sydney, where he has always been a firm favorite ever since he embarked himself to us in *The Private Secretary*. Facing the Music, his present bill at the Palace Theatre, is a good draw.

Blond Holt continues to occupy the Lyceum, and the Woods-Williamson combination are still at the Criterion.

Sweet Nell of Old Drury opened its Sydney season most auspiciously on Saturday night, and gave every satisfaction to a packed Royal. Our Nellie Stewart makes a most charming and natural Nell Gwynne, and her previous successes in comic opera are now increased in comedy. Mr. Mugrove is to be congratulated, not only on the excellent and chronologically true appointments, but also on his success in collecting such an eminently suitable company for the production of Paul Kester's pretty play.

Alfred Dampier is in Sydney and hard at work dramatizing a couple of popular novels. This actor-author has already done good work in this direction. On his recent Westralian tour he went as far inland as the Kookynie gold fields, five hundred miles from the coast. Following seasons at Perth and Fremantle, W. A., he made a successful trip through Tasmania.

John F. Sheridan is still on tour with *The Lady Slavey*. Since he left Sydney, sixteen months ago, he has visited South Australia, Westralia, Victoria, and New Zealand. He is also engaged writing the dialogue for a two-act play, to be called *The Gentle Mrs. Goldstein*.

Harry Richards continues to eat before the Tivoli patrons a delectable bill of fare. The following are all prime favorites: Barney Pagan and Henrietta Byron, Ray Jones, Murphy and Mack, Tom Westwell, Fred Harcourt, and the Jackson Family.

Business at all our theatres is now on the upgrade, despite the cry which is heard everywhere of the increased cost of living, owing to an unprecedented drought and heavy additional taxation to meet the Federal expenditure.

The attendance at the farewell concert of Amy Castles at the Melbourne Exhibition Building is quoted at 12,000 people, and the receipts at popular prices amounted to £1,223—in both cases a record for Australia.

Jean Guardy, the world famous 'cellist, who was here two years ago, called from San Francisco on Thursday, and is due here by the *Stereo* on July 8, though the season will not open until July 24. A. H. Canby, is managing the tour. He is also bringing Almo Lachance and Elsie Gifford. M. Gerardy will appear in Sydney, Brisbane, Melbourne, Newcastle, Goulburn, Albury, Geelong, Ballarat, Bendigo, Adelaide, Perth and gold fields, Tasmania, and the chief cities in New Zealand. This tour will commence on July 10, and will terminate about Oct. 25 at Auckland, and during that time over fifty concerts will be given.

B. NEWSON DALL.

EUROPEAN NOTES.

Music Festival at Orange—Milan Scala to Remain—Hires from Here and There.

(Special Correspondence of The Mirror.)

THE HAGUE, June 27.

An immense social place was offered by the Social Democratic Workmen to the members of Berlin's Deutsche Theatre at the last performance of Hagerman's *Hoffnung* in Budapest.

Le Voyage de Smetana will be the opening play at the Rotterdamse Schouwburg, Rotterdam. It has been translated by Roder Fannsen.

The famous Schleg Quartette, now on tour, will come from Brussels to Holland, making a tour through Norway, Sweden, Denmark, Finland, part of Russia, Germany, and Austria.

The music festival at the old Roman Theatre, in Orange, has met with immense success. The opera was Massenet's *Herodias*. It was attended by over seventeen thousand people.

In the production of *Pagliacci*, in Paris, Signor Delmas will sing the role of Tonio, and Madame Aché the role of Nedda, with Jean de Rumbé in the main role.

The city of Pyrmont will have a Tschakovsky music festival June 28 and 29. Hugo Heerman and Hugo Becker will be two of the principal soloists.

Adèle Sandrock has met with great success as Summe in Dreyer's drama, *Drei*, at the Deutsche Theatre in Vienna.

A new three-act comedy, by Felix Dörmann, entitled *Lodige Leute*, was successfully produced at the Neue Theatre in Berlin.

The Scala, in Milan, will remain. The city has promised 60,000 lire, and the King 5,000 lire.

Paul Gautier, tenor, has been engaged for the opera season at Nice.

Engaged for the music festival at Kiel were Madame Noerdewier, Raddingius, Mauchart, Zur Mühlen, and Miss Philipp, Conductor Steinbach from Meiningen, an orchestra of eighty musicians, and four hundred singers. The festival began with Beethoven's "Missa Solemnis," and his symphonies in D. minor.

A statue has been erected of the celebrated Scandinavian actor Johannes Brun. It stands in front of the National Theatre at Christiania, next to the statues of Ibsen and Björnson.

The Russian tenor, Scotinow, has been engaged for the St. Petersburg opera at a salary of 48,000 gulden.

Le Père de Monsieur, by Paul Gavault and Daniel Richa, has been accepted by Gaiety for the Odéon in Paris.

The theatre in Ghent (Belgium) will open its season with a Flemish play, *De Bruid der Zee*, by Blockx.

Höhe Schule, a new comedy by Ernst von Wolzogen, had its first production in Munich recently. It was a failure.

T. Nigst played the star part in *De Voodesnapers van Parys* at the Royal Opera House at The Hague. The Egger Blaser Troupe are the attraction at the Scala with regular vaudeville meeting with great success. The Black Troubadours, Americans, are giving concerts at the Haageche Kunstkring of Southern American melodies only.

The season of the famous seaside place, Scheveningen, has opened. The Theatre-Scinpost has high-class vaudeville, including Mims Golan and his Persian caravan and camels, Jean Marcony's electric musical act, the Harmony Troupe, Alexander, Clever and Picolo, and Les Dames Provencal. The Berlin Philharmonic Orchestra is at the Kurhaus.

At the Tivoli Theatre in Rotterdam, a new three-act farce, entitled *Mr. and Mrs. Tampion*, is having a successful run. The Casino Variétés and the Circus offer vaudeville to big business.

Berlin has recently had Felix Weingartner's opera, *Orestes*, sung by the Stuttgart Opera company. The opera was first produced in Leipzig, Feb. 15.

Henri Batallie has written a one-act play for Jeanne Granier, entitled *La Déclaration*. It will be produced for the first time in London, and later on in Paris.

L. MAURICE.

ENGAGEMENTS.

Through Bennett's Dramatic Exchange: Fredric Montague and Ella Hart, with the At Valley Forge company; Annie Jansen, Craig Roylston, Jack Sherman, and Charlie McDonald, with Along the Mohawk company; H. B. Irvington and Rose Evans, with A Hidden Crime company; Fanny Abbott and baby, with Barney Gilmour's Kidnapped in New York company; Annie Allt, W. A. Chapman, and Harry Harvey, with Mithral Brothers' company; Dick and Ella Gulan, Will J. Madden, and Madame Rowena Madal, with W. Kent Thomas' A Runaway Match company; John Mulligan, with O. T. Crowder's Too Rich to Marry company; Louis Goldstein and Fred Barton, with Julia Walters' Just Struck Town company; Eddie Delaney and Marie Batalla, with A Wise Member company; Annie Hamilton and Lee Kendal, with The Minister's Son company; Eva Chaffin, with Crosby and Forman's Best Lyons company. Grace Wolvin, re-engaged for *The Road to Ruin*.

Louise Middleton, with Marguerite Sylva in *The Striders*.

Minnie Allen, by F. J. and Clanton Willetch, to support Adelaide Thurston in *At Easy Corner*. Emma Dunn, Marie Bishop, and Harry Frank, with Henry Burdett.

Gertrude Bennett, by Maurice Campbell, to support Henrietta Crossman in *The King's Sword*. Joseph Cawthorne, for seven years, by the management of *The Sleeping Beauty* and *The Beast*.

William Diamond, by Harry Clay Blaney, for the lead in *Across the Pacific*.

AT LIBERTY
For classic and strong character parts. Address

TELEGRAPHIC NEWS

CHICAGO.

The Wizard of Oz Continues Its Success—Other Houses "Under Cover"—Notes.
(Special to The Mirror.)

CHICAGO, July 21.

We are just now "under cover," so to speak, for Powers', McVicker's and the Illinois are not paying for incandescent lights, and many of the outside houses are also saving "Edison money," as well. Florodora closed up the Illinois Saturday night after a very successful summer season, and Miss Rush and all of the other players "hiked" at once for dear old Broadway and Long Island Sound. The decorators are busy in all three of these houses, in preparation for the Fall openings. The latter part of August McVicker's will reopen with Fox's Grandpa, and early in September Powers' will greet its old patrons with Amelia Bingham's production of A Modern Magdalen, with Lachays, Holland, Bosworth, Gottschalk, Dixey, and other well-known players in the cast.

Last Tuesday at the American League Ball Park the Stork nine defeated the Wizard of Oz nine by a score of 22 to 2, and incidentally helped charity, as well as to queer theatrical ball games in this town. The merry press agent always eggs on the public in these ball games by telling of the real stars who will play ball, and the usual result is an ambitious aggregation of stage hands, singers and deck hands who try to play ball "on the square" before a crowd that expects to see burlesque baseball in costume. Hereafter the people will turn down the fake games of this sort, but "Doc" Haines will attempt to make good when the King Dodoes play the Storks for the benefit of the Mirbach Home Hospital, and Dick Crie has agreed to have his headlines appear in person on this occasion.

The busiest man in town now is Willie Beach, who handles The Wizard of Oz money in the box-office of the Grand Opera House, for "the Wizard" is what is technically known as "all of the goods" in Chicago this summer. Joe Buckley is "on the doer," and all he does is to keep the crowd back. Every one is happy over this pleasing state of affairs, because the people in this part of the country love all of the Hamlets, from dear old Uncle John to George, the silver-voiced tenor, and Freddie, the Al self player.

And speaking of golf reminds me that, although Fred Hamlin was not in at the death in the national amateur championship tournament here last week, honors were carried off by Louis James. And I wish to state right here that this is not the Louis James who is to play in The Tempest next season, neither is he any connection of The James Brothers in Missouri (I have no doubt that Louis James and the James Brothers will regard this as an epiphany).

The new theatre at the northwest corner of Randolph and Dearborn Streets is assured, and the plans are already drawn. We are also to have a new music hall, on the Weber and Fields order, in the block between Clark and La Salle Streets, on Madison.

The Illinois is to reopen on Saturday night, Aug. 23, with The Sleeping Beauty and the Boat, and if they have Joe Cawthorne, Harry Bulger, and Charlie Ross in the cast there will surely be "nothing doing" for it could run all winter.

Mrs. Ada Somers McWade, the well-known soprano, is visiting here for a few weeks.

Fred Stone, who has originated the part of the Scarecrow in The Wizard of Oz at the Grand Opera House, has made one of the biggest hits I have seen on the stage in years. His unique work would make them laugh even in London.

Last Saturday night Manager C. P. Elliott reopened the Columbus with his new stock company, producing Hearts Are Trumps. In the cast are Fred Julian, James Foster, Earl Stirling, Edith Julian, and Edwin Travers.

The Stockholder will reopen Aug. 2 with King Dodo for six weeks, with Raymond Hitchcock and Charles Simpson heading the cast. It will remain there six weeks, and will be followed by the new Loder-Fixley opera, The Prince of Pines.

From dear old Tottenham, Foster Road, adjoining Bruce Grove Station, I have a bill of the play headed "God Save the King" (and I suppose they mean Ed 7). The managers are Louis Claude Lawson, and she says that "children in arms are admitted on the understanding that they are taken out when they cry." The headline of the week's bill is "Flourish Foregate—Nature made her and lost the mould." Gerald Griffin, who sent me the bill, says that he has found it. So cheer up.

Sam Kendall, the funniest man on the vaudeville stage, closed his vaudeville career at the Masonic Temple Theatre last Saturday night, after two hilarious weeks, and yesterday he was succeeded as a topiner by Eugene Cowles, the lazzie, the only singer living who can produce basement notes on the twenty-first floor.

George Ade, librettist of The Sultan of Sulu, who is working on Peggy from Paris for Manager Savage, is in Chicago, and strenuously denies the rumor that he is to make New York his home hereafter. Another lie called "Punch" Wheeler is still ahead of the John Robinson Show—how much, I do not know. Last week he was in Lebanon, Ind., and he billed the show on the famous cedars of Lebanon.

The name of the new Dearborn Street theatre has to be the Inglethorpe, and it is expected to cost \$400,000.

The Storks opened its tenth week last night

at the Dearborn, and it will run along until the stock company produces Opie Read's new play, The Harborsiders.

Sketches rule this week in the vaudeville bill at the Chicago Opera House. Milford Clark and Theodore Carew presenting A Happy Pair, Julie Kingsley and Nelson Lewis doing After the Honeymoon, and Cushman, Holcomb and Curtis doing The New Teacher. Manager Murdoch has announced a \$3,000 attraction for the Masonic Temple Theatre for the week of Aug. 3.

From Kalkasha, Mich., Oliver Labadie sends me the bill of Western Brothers' Far West Show, the headliner of which is "Bare Jake, the greatest grizzly bear hunter on earth." They also announce "an animal 12 hands high, spotted like a leopard and weighing 870 pounds," but do not state who has the bar privilege with the show.

Out in the wilds E. H. Macoy has unearthed this contract, which I believe is a wonder. I give it to you straight:

COMFORT MEDICINE COMPANY.

Contract for 9 months.

You here-in sign this contract for being an actor or actress on the stage for the said company, and for the manager of the said company, for one night at a place, just as to advertise the medicine before we get there under the management of the head manager Fred Miller and the one of this play is Edward L. Moss. You here-in sign this contract for being an actor or actress for the sum for \$2.00 a night and expenses paid. We promise you will sign this contract will have a steady run, we can't give you any more for one night stand in one place, you are within sign your contract for the sum been named, and pay every two week night and start on the 28 of Jan. T The Red Savannah.

Actor

Actress

"T"

L.

BOSTON.

Hub's Summer Bills—Mrs. J. S. General—Boston's Quick—Notes.
(Special to The Mirror.)

BOSTON, July 21.

Only one change of bill was made in Boston to-night and that was at the Music Hall, where the Castle Square Stock company—or six members of it—gave a revival of Dora. For short cuts this play and The Tyranny of Tears will go down to history as close rivals, but in the old days of the stock companies at the Globe this was one of the greatest favorites. Old timers were delighted at the revival to-night, and the introduction of this play to a new generation was an interesting event. Edmund Bruce was the iron-willed Farmer Allen and gave it with capital effect. Unless I am mistaken, Mr. Bruce used to play this character with H. Price Webber and Edwin Gray. He was admirable throughout. Charles Mackay had almost nothing to do in the small part of Luke Bloomfield, but he played with capital effect and scored one of the hits of the performance. Mary Hall, the new leading woman, added another to her list of Boston successes and established herself as a former favorite than ever with the clientele of this house. Bruce and Juliet has been placed in rehearsal for several next week.

The Prince of Pines is on at the Tremont to splendid business last week, on some of the hottest nights. Sunday the house was completely sold. There is no question about the popular hit which this place has made, and the old favorites in the cast, notably Arthur Donaldson, Louise Montrose, Ivan Anderson, and John Ransome, and the newcomers, Henrietta Lee, George De Long, and Edgar Norton, are capably received. During the past week George Marion returned from Europe, and as a result a number of new bits of business were introduced. I would suggest that the ribbon business, so deftly introduced in The Strollers by Marie George, is a little overworked in The Prince of Pines.

Down at the Point of Pines, by the sea waves, there is abundant opportunity for amusement by attending the excellent performances by the opera company. The Macout is the revival this week, and the full strength of the organization is brought out.

Henry W. Savage was in town last week watching the performance of The Prince of Pines and completing arrangements for the coming to the Tremont of his grand opera company on Sept. 22. It has been a long time since Boston has had adequate productions of grand opera in English, and already there is an unusual amount of interest in this engagement.

John B. Schoffel, manager of the Tremont, has been in Chicago to see the Summer attractions running there, and also made a run to Milwaukee to visit relatives, but now has returned to Boston and divides his time between this city and Manchester-by-the-Sea.

There was a revival last week of the rumor that Weber and Fields were to secure a Boston Theatre, but nobody went so far as to mention the theatre. It is a significant thing, however, that there are three houses in this city which have not mentioned a thing about date of opening or initial attraction, and either one of them could be secured by a daring manager almost for a song. And yet they talk about building a new theatre!

Charles A. Moore, E. E. Willard's manager, has been spending his vacation in this city, and incidentally has been arranging the time of his star. The Boston engagement will be played at the Tremont immediately following the engagement of Dora.

The Boston will have a number of musical attractions next season, for when Johnny Comes Marching Home will have its first presentation in this city there early in the season and the Bostonians will also return there for their annual engagement, not going

to the Colonial, as was rumored at one time. Sergeant James will open the season of the Boston Aug. 20.

William Seymour, who is now at Duxbury for the Summer with his family, has been engaged to join Charles Frohman's forces the first of September.

R. W. Edwards, the electrician at the Colonial, is at work on the electrical equipment for the front of the Majestic, which will make the new playhouse notable among Boston theatres.

Osborne Searle is at his home in Newton for the Summer. Mrs. Marie, Frances Desmonde, will be with Across the Pacific next season.

Ella Ryan will begin her rehearsals of Nevada, in which she is to star next week. She has been greatly helped in her work of preparation by Mrs. Agnes Booth Schoffel.

Linda Cook, of the Castle Square company, lost \$65 in an electric car last week. The money was in her pocketbook, which she left upon a seat. She did not miss it until she left the car, and upon her return it had vanished.

Jay Hunt writes me that he and Dr. G. E. Lothrop have left Rome for Naples, Genoa, and Milan on their way for Switzerland and Paris.

Peggy from Paris, by George Ade, will be the Tremont's production next Summer. It will be given there May 11, Manager Schoffel's birthday.

Henrietta Lee, now with The Prince of Pines, and her husband, Charles F. Morris, are to be featured in The Beauty Doctor when A. Wright produces that musical

comedy. The actress is rapidly convalescing after the operation for appendicitis, and here is no question about her complete recovery. She is at her Summer home on an island at Cranston to the harbor.

John Craig, who is to return to the Castle Square as a lead man next season, has been a pleasure trip to the White Mountains, accompanied by Mrs. Craig (Mary Young).

An incorporation made during the past week in Maine, but of interest to Boston people, was that of the International Amusement Company. It has a capital of \$50,000, of which \$10,000 is paid in. The president is James R. Armstrong, a Boston man, and the treasurer, M. F. Armstrong, is also of this city.

Theatrical circles were especially well represented at the funeral of Mrs. Elizabeth Daly, the mother of Dan Daly, Thomas A. Daly, Captain Bill Daly, Lucy Daly, Maggie Daly, and Linda Daly. The services were held at the Church of the Immaculate Conception, Revere, July 17, and that structure did not begin to hold the friends who wished to pay their tributes to the memory of this estimable woman. The floral remembrances were especially beautiful and numerous, and came from people well known upon the stage. Services previous to the mass at the church were held at the home of her son-in-law, Harry Vokes, on Otis Street, Revere Beach, and at this all her living children and grandchildren were present. The burial was at Holy Cross Cemetery. A pathetic incident connected with the death of Mrs. Daly was the homecoming of her daughter, Linnie, who, with her own daughter, Vinia, had been filling an engagement in England. Upon learning of her mother's serious illness they sailed for America on the Ivernia and were in the mid Atlantic when she died, consequently they knew nothing about it until they reached the pier and found relatives awaiting them. "How is mother?" was the first question, and the sad news was broken as gently as possible, and they hurried at once to Revere. The funeral had been postponed until after the day for the arrival of the Ivernia.

Since my last letter to THE MIRROR I have made a good bluff at breaking records between Boston and London. Two weeks ago I sailed for Liverpool on the Devonian, landing in England on the morning of July 4 and sailing back the next day, after a stay of twenty-nine hours on land. That gave me only from 7 o'clock until the following noon in London, but every minute was improved. E. H. Crosby, dramatic editor of the Post, and his wife were found pleasantly located at the Cecil and just completing arrangements for a trip to Denmark and Sweden. Marshall P. Wilder was telling his farewell stories to a large circle of friends in the courtyard of the hotel, for he sailed the same day on the St. Paul. Alice Fischer also was there and was one of my fellow passengers upon the Devonian. Louis Netherole was as busy as a bee receiving congratulations over the success of his sister, Olga, in Sapho. Charles E. Hamilton was just concluding a one night stand tour of Sarah Bernhardt through the English provinces, being at Liverpool the day that I sailed. He looks forward to a return to America in the Fall. My trip from London to Boston was made without interruption, for the express train ran directly to the landing stage, so that the steamer called immediately, and when I got to the Grand Central in New York I found that I had just four minutes to check my baggage and get on my train. "Home Again" is a pretty good song to sing after all. JAY BASTON.

PHILADELPHIA.
Openings of Next Season—Stair Has Kensington, Too—Stewart Company to Close.

(Special to The Mirror.)

PHILADELPHIA, July 21.

After a season of four weeks the William G. Stewart Opera company will close next Saturday. The Globe will confine the attraction up to that date.

Within a month the season of 1902-'03

will begin. The first theatres to open will be Forepaugh's with the stock company, and the National with Dev's Ascent, both on Aug. 16. The Park, with The Evil Eye, and the People's, with Dev's Island, open Aug. 23. The Girard Avenue follows, Aug. 30, probably with Bertha O'Leigh in A Colonial Girl. Hart's Kensington Theatre, will open Sept. 1; the Chestnut Street Theatre, with The Liberty Bells, Sept. 5; the Broad Street Theatre, with The Show Girl, Sept. 8, and Chestnut Street Opera House, with James H. Hackett in The Orinda, Sept. 22.

The Kensington will desert vaudeville and enter the ranks of the legitimate, playing combinations booked by Stair and Haylin. It will be known as Hart's Kensington Theatre.

Manager E. D. Stair now controls two theatres in this city, the Auditorium and Kensington Theatre. It is said that Jacob Litt is associated with Mr. Stair in the Auditorium.

Nothing as yet known as regards the Grand Opera House for next season.

The Philadelphia Orchestra concerts at the Academy of Music will be inaugurated Oct. 31 and continue until March 14.

Seen on the board walk at Atlantic City last week were Hughey Dougherty, J. H. Havelin, Athalia Claire, Eddie French and James Lederer.

There is much speculating as to the policy of Keith's New Chestnut Street Theatre. The house is nearing completion and will be the largest and handsomest in town. A stock company is among the possibilities, or the regular Keith vaudeville may be offered. S. FRANKFORD.

ST. LOUIS.

A Runaway Girl Draws Well—Bills of the Week—Items of Interest.

(Special to The Mirror.)

St. Louis, July 21.

The past week was very warm and garden business was big. The out-of-door managers are now making up the time lost by the cool and wet weather during the month of June.

The Delmar management seemed to have struck the proper trend of entertainment in presenting A Runaway Girl. The patronage at the Delmar Theatre was larger last week than for any previous production during this season. The pretty English musical comedy received an excellent interpretation by both the long cast of principals and the excellent chorus, the latter being particularly attractive in the modern gowns. Maud Williams as Winifred Gray again displayed her versatility as a lyric performer, while Josephine Knapp's Dorothy Stanley and Blanche Chapman's Lady Goodie were both well interpreted characters. J. Clarence Harvey in the role of Flipper, Frank Blair as Lord Goodie, Edwin A. Clark as Pietro Pascari, and Miro Delamotta as Guy Stanley were all favorably compared with the original players of the characters in this city. Sunday evening The Bohemian Girl inaugurated the ninth week of the season at Delmar. The cast: Count Arheim, Edwin A. Clark; Thaddius, Miro Delamotta; Florestina, J. Clarence Harvey; Devilshoof, William Riley Hatch; Captain of the Guard, Frank Rainer; Arline, Maud Williams; Queen of the Gypsies, Blanche Chapman; Buda, Mariette Carber. Next week, The Telephone Girl.

The Grand Stock company at Eclipse Park is offering What Happened to Smith this week. Cast as follows: Mortimer Smith, Walwin Woods; M. D. Jones, Wm. A. Talley; Christmas Snow, John Milley; Rudolph Sunday, Jim Faussett; Jim, Tom Sterrett; Mike Barrel, Jack Vincent; Rose Smith, Della Cole; Violet Snow, Estelle Sanford; Mary, Jessie Cunningham; Susie Hysteria, Isabelle Winlock.

Monte Cristo was most successfully revived by the Buhler-Kambl-Rising World's Fair Stock company at Koerner's, and it proved an excellent drawing card. It was put on with the customary attention to detail displayed by this excellent company. Mr. Buhler acted with ease and finish. Lillian Kambl's Mercedes was winsome as the peasant girl and effective as the mature Countess. Louise Overdorf played the character part successfully. Harry Nowell, Lee Sterrett, Charles McDonald and Alfred Britton added to the general performance materially. Fro-Frou is the present week's offering.

Maclyn Arbockle is spending his vacation in town visiting his parents.

It is rumored that Will E. Rising, manager of the Buhler-Kambl-Rising Stock company at Koerner's Garden, will have a theatre here. This is the last week of Pain's Last Days of Pompeii. The attendance during the past week was enormous. J. A. NEWSON.

WASHINGTON.

Edwin Arden Stock in Caste—Academy of Music Improvements—Personal News.

(Special to The Mirror.)

WASHINGTON, July 21.

The fifth week of the Summer season at the Columbia Theatre by the Edwin Arden Stock company was ushered in to-night with a capital performance of Caste to a large and appreciative audience. The play was cast as follows: Hon. George D'Alroy, Edwin Arden; Captain Hawtrey, Lorimer Johnston; Roden, W. H. Post; Sam Gerrield, Wallace Wordsley; Dixon, M. W. Loringwell, Jr.; Esther Roden, Laura Nelson Hall; Polly Roden, Ege Holly; and the Marquis De St. Marquis, Edna Melville. Business, notwithstanding tremendous heat, has been most satisfactory, but it is

probable that another week will bring the season to a close.

Marie E. Schrader, who writes theatrical interviews weekly for *The Post*, is the agent for the dramatic works of Oryon Fletcher, the Washington author. Charles B. Hanford is now reading a six-act Greek tragedy by Miss Fletcher, entitled *Yvonna*. Mrs. Schrader is the wife of Fred F. Schrader, dramatic editor of *The Post*.

The main entrance to the Academy of Music is being enlarged. This was found necessary, in order to relieve the common congestion at the box-office, owing to the large business done at this house last season.

Hubbard T. Smith, the song writer and playwright, who has been filling for several years past an important clerical position in the consular service abroad, has been recently appointed Vice Consul General of the United States at Cairo, Egypt, and left for his post of duty during the past week.

Randolph Raymond Rapley, brother of W. H. Rapley, of the National Theatre, and formerly connected with the interests of the National and Academy of Music, sprung a surprise on his friends during the past week by the announcement of his marriage at Lynn, Mass., July 17, to Miss Catherine L. Campbell, of that city. The wedding, a quiet one, was performed at the home of the bride, and was attended only by members of the two families.

G. B. Bradford, representing Dusa, the bandmaster, was here during the week perfecting arrangements for the Dusa Band concert, to be given in this city in the Fall.

W. F. Thomas has signed a five years' contract to manage and direct the tours of Polk Miller, the Southern dialect lecturer and story telling banjoist.

JOHN T. WARDE.

BALTIMORE.

Theatres Dark—At the Summer Resorts—The Lobby at Ford's to be Remodeled.

(Special to *The Mirror*.)

BALTIMORE, July 21.

Owing to the extreme heat there is nothing going on at any of the theatres in the city.

The current vaudeville bill at Electric Park is fair, but those at the lower river resorts are not at all satisfactory.

Charles E. Ford has let a contract for an entire remodeling of the lobby of Ford's Opera House. Instead of the large antechamber the east side is to be arranged for a ladies' reception room, separated by large arches and curtains, while the west side is to be transformed into a hat and cloak room, similarly separated from the main lobby. The cost of the remodeling will be about \$5,000.

Will A. Page, business-manager of the Percy Haswell Stock company, is writing a melodrama, the main incident of which will be the eruption of Mount Pelée.

HAROLD RUTLEDGE.

CINCINNATI.

Fourth Week of Chester Park Opera Brooke's Band at Zoo—Hagenbeck's Animals.

(Special to *The Mirror*.)

CINCINNATI, July 21.

The fourth week of the opera season at Chester Park opened last night with *La Traviata* as the bill. Frida Ricci succeeded Adelaide Norwood as the prima donna of the company, and made a most favorable impression upon the large audience that was present. The Bohemian Girl is underlined.

Brooke's Chicago Marine Band opened its third week at the Zoo, where it is still drawing the largest crowds of the season.

The three daily performances of the Hagenbeck trained animals are also drawing immense throngs to the Zoo. It is understood that after the local engagement, which has several weeks yet to run, is concluded the animals will appear in vaudeville theatres.

H. A. SUTTON.

COMEDIANS TO PLAY BALL.

Owing to the fact that The Chaparons company will close its engagement at the New York Saturday evening, the game of baseball between the comedians of that organization and The Defender singers has been called off. Instead Thomas Q. Seabrooke is choosing from the A Chinese Honeymoon players a team to cope with The Defenders. He has chosen Edwin Stevens, Van Rensselaer Wheeler, William Froust, William Burruss, William S. Lavine, Herman Perlet, and Fred Mace so far and is still in need of one player and a couple of able bodied substitutes in case of accident or death occurring to one or more of his men. Captain Richie Ling, of The Defender team, has on his list Alexander Clark, Harry Daventport, Gordon Tomkins, Charles Wayne, Gilbert Clayton, and George Towle, and therefore still needs some players. The game, it is said, will be played at Manhattan Field on Monday or Tuesday of next week.

THE KALINBORN CONCERTS.

The concerts at the Clude Auditorium by Kalinborn's Orchestra are being attended nightly by New York's music loving public. This is the fourth week of the orchestra's engagement. The evenings are devoted to the compositions of different composers. On Monday the programme consisted entirely of the compositions of the late John Strömberg, of Weber and Fields. Wednesday is to be a musical comedy night, when the various selections from the several musical comedies seen on Broadway the past season will be rendered. Friday is to be a Strauss night, when the many waltz compositions of the famous composer will be given.

BOOKS REVIEWED.

THE STROLLERS. By Frederick S. Isham. The Bowen-North Company, Indianapolis.

In the present masquerade of American romantic fiction it is good to come across such a book as Frederick S. Isham's, "The Strollers." The plot, in the first place, is entertaining—a quality by no means as common as the habitual novel reader might wish—and beyond that the story is set forth with exquisite grace and literary charm. The author pictures, with apparent accuracy, the life of a period that has not often been treated of by American novelists in so careful and comprehensive a fashion. The period is the half dozen years immediately preceding the war with Mexico, and the scenes of the story are laid in the Middle West and what was then the aristocratic and fashionable city of New Orleans. Mr. Isham writes not as one who has "read up" on his subject for the particular purpose of writing, but as one whose knowledge of the time, the place, the atmosphere and the people compelled him to write. This well digested knowledge is evidenced in every page of the book, and the reader, therefore, experiences the somewhat unusual delight of feeling perfect confidence in the writer. Mr. Isham introduces to his readers a little company of strolling players, most of them English, who are engaged in seeking fortune and a small measure of fame in the frontier towns where the dramatic art is almost a stranger. Each member of the company, even to the most humble, is a perfectly drawn character. The reader finds himself, almost from the outset, in thorough sympathy with them all. The love theme that runs through the book is very engaging, and is strong and uplifting because of the manliness of the hero and the sweet womanliness of the heroine. Indeed, "The Strollers" is in all respects far above the average, and is one of the few recent novels that may be justly praised as literature, and at the same time commended as an entertaining tale to those who read merely for the story's sake.

THE GIRL WHO WROTE. By Alan Dale. Quail and Warner, publishers, New York.

Whether it be merchandise, machinery, art, plays, or literature, the world always clamors for something new. If not absolutely new, for something presented in a new fashion or told in a new way. For accomplishing this, Alan Dale is to be commended. In his new story, "The Girl Who Wrote," he has given us the old story of a man's love for a woman and a woman's unselfish devotion to a man from a new standpoint, and not of the everyday world, as most of us know it. "Owlidom," the land of news-gatherers, is the scene of the tale.

The heroine is the dramatic critic on one of New York's great dailies. The hero is the managing editor of the same paper. The villain is an up-to-date matinee girl's idol. A modern society drama actor. The other characters include the editor's cousin, a society debutante, to whom he is engaged to be married, but who is in love with the actor; and the various types of editors, reporters and women journalists attached to a great modern newspaper.

The actor deserts his wife and child, and persuades the editor's cousin to hold clandestine meetings with him in a flat he rents on the East Side of New York. The heroine, hearing of this through a contributor to the paper, begs for the assignment of the story for the paper. In due course of time she discovers the flat, and goes there to warn the couple that the actor's wife has put a detective on their track. Her reason for running this great danger is to save the editor, whom she loves, from the inevitable disgrace which would follow the discovery of his fiancée's perfidy.

While at the flat, after she has persuaded the girl to go home, she is discovered by the detective and a reporter alone with the actor. Her position is, of course, misunderstood, and she resigns from the paper. The editor never believes her guilty, however, and in the end, after the actor and his cousin have eloped to London, he marries "The Girl Who Wrote." This is the story. It is written in the characteristic style of its author—a style as "inimitable" as it is atrocious.

EXILED BY THE WORLD. By Elizabeth Vigoreux (Imhaus). The Mutual Publishing Company, New York.

The practice of writing novels with the stage in view, and the simpler procedure of turning plays into novels, may be condemned by many who insist upon purity of style and form in literature. But the fact remains that the dramatic quality—too often neglected by the apostles of realism—is preserved, to an extent, by just such practices. Books written expressly to be dramatized and books based upon plays have, usually, many faults. On the other hand, they always possess the virtue of compactness, and, despite their literary crudity, they carry the reader forward from scene to scene and from episode to episode in a manner that holds the interest and impresses the story clearly upon the mind.

"Exiled by the World" has some of the faults and most of the virtues of this peculiar class of fiction. Its author, Elizabeth Vigoreux (Imhaus), is an actress of experience and considerable achievement. In every chapter she evidences the knowledge of the value of contrast that she has learned from her work on the stage. Her situations are carefully worked up, her points are made skillfully, and in presenting her climaxes she brings to bear every element of the story that will enhance the power of the situation. It is easy to see the stage, its settings and its characters beyond the printed page, and to

one familiar with the theatre this second sight adds to rather than detracts from the interest of the book. There are no wearisome wastes of description. The story moves forward boldly, like a performance under the eye of a competent stage-manager.

The plot of the tale is sufficiently complicated to hold the reader in agreeable suspense most of the time, and to afford him still more agreeable surprises upon occasions. The scenes are laid in Paris. The heroine is an actress of beauty and fame. Though of noble heart herself, she is unwittingly the centre of a whirlpool of intrigue and crime. All of the characters are vigorously drawn, and are colored with the decided hues that the stage demands. The episodes, the characters and the scenes are consistent, and though the story may lack polish, in a literary way, it possesses dramatic intensity sufficient to make up for any such deficiency.

The author has already completed a drama based upon the novel, which, it is announced, will be presented in New York and on the road next season.

LATEST REPORTS FROM MASCAGNI.

Aubrey Mittenhalt returned from Italy last Saturday, bringing the contracts for the appearance of Pietro Mascagni in America this Autumn. The engagement is to begin at the Metropolitan Opera House, New York, Oct. 8. The repertoire will include *Cavalleria Rusticana*, *Iris*, *L'Amico Fritz*, and *Ratcliffe*. Signor Mascagni is to engage all of the singers himself, and will bring his own orchestra, scenery and costumes.

The tour of sixteen weeks is under the direction of J. S. Kronberg, who is a partner with Mr. Mittenhalt in the enterprise. The composer is to receive \$8,000 a week. Three opera performances and one concert are all that are to be given in New York. The larger cities to be visited include Chicago, Philadelphia and San Francisco.

ELEANORA DUSE'S TOUR.

The tour of Eleanora Duse, under management of Liebler and Company, will open Oct. 20. Duse's engagement in this city will be played at the Victoria, beginning Nov. 6.

ENGAGEMENTS.

The following have been engaged by Broadhurst and Currie for their various productions: Dan Mason, Charles A. Mason, Edward Garvia, Otis B. Thayer, Knute Erickson, John Allison, George Spink, Frank Baldwin, F. J. Byrd, Matt Henly, Walter C. Stealy, William J. Kane, A. E. Lewis, Robert B. Mack, William Elliott, Lew H. Newcomb, Fred G. Hearn, Percy G. Lendon, Edmund Ford, Jake Mayer, George P. Lowe, William Wallace, Frank Kammerer, William Lawrence, M. Howland, George Mendly, August Johnson, J. Roeder, James Mason, Glen Smart, Herbert W. Allen, Ernest Woodin, Ada Deaven, Blanche Hall, Maud Allison, Molly Thompson, Madge Lawrence, Bonnie Phillips, Zedora R. Porter, Rose Luban, Nellie Marshall, Maudie Henry, Beatrice McKenna, Eleanor Sheldon, Ella Montreville, Evelyn Temple, Mildred Leslie, Kathleen Moore, Maud Kent, Vivian Van Sicke, Bonnie Bartell, Blanche West, Beatrice Morley, Marie Kavanaugh, Alice Melville, Lydia Lewis, Anna Dixon, Albertina Baggott, Beulah Lewis, May Hopkins, Florence Thomas, Marie Jacobs, Mona Kelly, Mayme Thomas, Sara Rice, Evelyn Welch, Birdie Van Houten, Sara Rice, Evelyn Whelock, Louise Wilbur, Annie Nickay, Daisy Jackson, Eugenia Montclair, Carolyn Britton, Edward Gordon, E. P. Lewis, Alexander Lawrence, A. A. Thayer, William Pettis, Jr., J. Duke Murray, S. A. Magnus, and H. A. Wickham.

Maurice Darcy, for When Johnny Comes Marching Home.

Frank Kilday, J. L. Ungrer, and G. M. Belden, by J. H. Wallick, for The Bandit King.

Nan Hewins, for Beyond Pardon.

Herbert Jones, Eugene Santley, Florence Courtney, Harry Fowler, and Allen Bennett, for Gypsy Jack.

Jefferson Osborne, Harry Quail, and Hilda Vernon, by Wallace Munro, to support Mrs. Bruce in *Thornea*.

Blanche Holt, with A Ruined Life.

John G. McDowell, with The Montana Outlaw.

Harry G. Bates, for Lovers' Lane.

Kingsley Benedict, for Gill and Pittsburgh's A Little Outcast.

W. L. Roberts to stage this play.

Russell Bassett, and not "Russell Massett," as the name was erroneously printed last week, has been engaged by Kirtle La Shelle to support J. H. Stoddard in The Bonnie Briar Bush next season.

Ernie Veronee, for Taggs with Nell Burgess in The County Fair.

NOTES OF OPENINGS.

The Rogers Brothers in *Harvard*, Star Theatre, Buffalo, Aug. 25, thence to Knickerbocker Theatre, New York, Sept. 1.

At the Old Cross Roads, Mt. Holyoke, Mass., Aug. 27.

The Schiller Stock company began their third season at Morrisstown, Pa., Aug. 4.

My Friend Hagan, Sept. 15, at Greenwich, N. Y.

A Night on Broadway, Auditorium, Philadelphia, Aug. 30.

Over the Fence, Harrisburg, Pa., Aug. 16.

Pennsylvania, Aug. 8, at Elston, Md.

A Romance of Coon Hollow, Third Avenue Theatre, New York, Aug. 25.

Robert Emmett, Fourteenth Street Theatre, New York, Aug. 18.

Willie Granger, in *Gypsy Jack*, at the Third Avenue Theatre, Aug. 18.

A Fight for Millions, Academy of Music, Jersey City, Aug. 30.

The Tormentor, Chestnut Street Theatre, Philadelphia, Sept. 22.

Minnie Dupree, in *The Rose of Plymouth Town*, Columbia Theatre, Washington, Sept. 8.

The Convict's Daughter (Eastern), at Albany, Aug. 8.

Himmelsin's Imperial Stock company, at Ken-ton, O., Aug. 25.

Himmelsin's Ideals, at Sharon, Pa., Sept. 1.

A Royal Slave, at Benton Harbor, Mich., Aug. 9.

William Owen, in *The School for Scandal*, at Sterling, Ill., Aug. 18.

Hot's Comedy company, July 23.

Fisher and Carroll, in *That's All*, at Elizabeth, N. J., Aug. 23.

The Chaparons, at Schenectady, N. Y., Sept. 22.

Kirtle La Shelle in *When Knighthood Was in Flower*, at Newburgh, N. Y., Aug. 25.

PROFESSIONAL DOINGS.

Raymond Hitchcock underwent an operation for appendicitis at St. Agnes' Hospital in Philadelphia last Tuesday. He had not been in good health for some time, but the nature of his malady was not known until a few days before the operation. According to the latest reports he is doing well and will soon be able to leave the hospital.

The pupils of Miss Warren's School of Acting, of Cleveland, O., gave a public performance at Crowell's Theatre, in that city, on the evening of July 16. The programme consisted of three one-act plays, *A Happy Fair*, *Pipes and Perdition*, and *The Violin Maker of Cremona*. The students presented these plays in a very creditable manner and won much applause from the large audience present.

Kirtle La Shelle is off on a cruise along the New England coast in a steam yacht with a number of friends as his guests. He will return to New York early next week.

Edmund Brown, who will be leading man in James O'Neill's *Monte Cristo* the coming season, is an actor of experience and one who has played many a varying character demanding versatility. Mr. Brown was brought up on a ranch in South Dakota, and his early career is full of romance. As a boy he had no intention of entering the profession, but drifted into it when an amateur company was organized to raise funds for the relief of some blind sufferers in Aberdeen, S. D. The play was *The Honeymoon*. Miss Ethen was at that time staid with her company in Aberdeen, and she attended the amateur performance. She was so greatly impressed with young Brown's acting that she engaged him to play *heavies* during the season of 1898 and 99. From that time Mr. Brown has steadily progressed in his work, and to-day he is one of the most promising of leading men.

Mr. and Mrs. R. E. Stevens (Emma Madden) and their son have gone to Lake George to spend three or four weeks.

James A. Bailey will sail from Europe for America on July 30.

Robert T. Haines will be a passenger for New York on the *Kaiser Wilhelm der Grosse*, sailing from Europe on July 30.

Mr. and Mrs. Henry Kolher, Arthur J. Neu, and Bert Coote will sail for New York from Europe, on the *Kaiser Wilhelm der Grosse*, on July 30.

Broadhurst and Currie's Rudolph and Adolph company, the Mr. Jolly of Jolly company, and the Sweet Clover company, will begin rehearsals in New York on Aug. 4. All of these attractions are booked for early openings. The Man from Sweden, in which Knute Erickson will star under Broadhurst and Currie's management, will open in October.

Howard Hall has engaged most of his company for his tour during the coming season in *The Man Who Dared*. Nina Morris has been engaged as leading woman. Among the others engaged are Henry C. Lewis, George D. Mackay, Will H. Vedder, George Garmaise, E. M. Bowling, Harry Beiden, George Busby, G. B. Marshall, E. M. Hall, Lella Shaw, and Clara Joel. Henry Fierman will again be the business-manager, and the tour will be under the direction of Henry H. Winchell. The attraction is booked solid for forty-three weeks, beginning on Aug. 9 at the Grand Opera House, Boston.

Arthur William Row, last season with Frank Keenan in *The Hon John Grisham*, has been engaged to play an important role in Matthew Brennan's coming production of *The Red Cat*.

Katheryn Merwin and C. B. Harris were married at Longview, Mich., July 7. Mr. Harris is a non-professional. Miss Merwin used to be with *Holla, Bill*.

Grace Orr, of a Chinese Honeymoon, has returned to the company after an absence of three weeks caused by nervous prostration.

Harry B. and Robert S. Smith are said to have inherited a fortune of \$120,000 by the death of an uncle in Buffalo.

Hamlin Garland is said to be at work on a play of Colorado life.

A daughter was born to Mr. and Mrs. George Mellich Baker (Dorothy Usner) on July 12.

The sixty-five Boers who have been prisoners of war in Bermuda were the guests of Managers Sweetland and Reheider at the Terrace Garden last Thursday. After witnessing the performance of *Facilities* by the Terrace Garden Opera company, the guests were dined in the banquet hall of the Lexington Avenue Opera House. On July 17 Generals A. P. Cronje and J. B. Wessels and a detachment of Boers were the guests of Bandmaster Dusa at the St. Nicholas Garden.

It is announced that Grafton Baker and Grace Orr Myers, of the Aborn Opera company, now playing on the Madison Square Roof-Garden, were recently married.

Manuel Alexander has recovered from the operation he has undergone, and is now recuperating at Liberty, N. Y.

John Kernell, Jr., who is summering at St. James, L. I., with his parents, went out in a boat one day last week. The boat capsized and young Kernell would have been drowned if Tony Farrell, the proprietor of the Shore Inn, hadn't rowed out and rescued him.

E. R. Reynolds, who fell from a carriage some ten days ago while driving in the Catskills and fractured his right leg, is now on the road to a speedy recovery. It is expected that Mr. Reynolds will return to town next week to attend the rehearsal of Jefferson De Angelo in *The Emerald Isle*, which began at the Herald Square Theatre yesterday (July 21).

Gus Hill's attractions for the coming season are McFadden's Row of Flats, *The Royal Lilliputians*, *Happy Hooligan*, *A Hot Old Time*, *Phonograph and Gleanings*, *Spotless Town*, *Rehearsal*, *Lost in the Desert*, *In Old New England*, *New York Stars*, *The Cracker Jacks*, and *In the Sunny South*. All of the attractions open between Aug. 15 and Sept. 15.

George Samuels' *A Convict's Daughter* (Eastern and Western) and *A Scout's Revenge* are now rehearsing in Lyric Hall.

Francis Sheldon, bandmaster for Haverley's Minstrels arrived in town last Sunday. Rehearsals began at Elizabeth, N. J., yesterday (July 21).

It is rumored that Renold Wolf, manager for Hope Booth, both of whom are now in Paris, having just closed an engagement there, has made arrangements to play at Danvers, Germany, and possibly tour through Russia and later through Australia.

Elizabeth Aldrich, who has been spending the Summer with her parents at Evanston, Ill., arrived in town last Saturday.

Charles H. Young and wife, Ellenore Carroll, join the McAuliffe Stock company, of which Mr. Young is to be the business-manager and his wife will again play *heavies* and characters.

James K. Collier, who was seriously injured in being thrown from his cab and run over at Sixth Avenue and Thirty-fifth Street on June 14, is now at the home of his father at Wilmington, N. C., where, we are glad to learn, he is rapidly recovering.

Julia Ralph will do her monologue at Proctor's Theatre, Newark, N. J., this week, after which she will rest for a few weeks in Montreal previous to opening in *The Fatal Wedding*, with which she plays the part she originated.

Among the attractions that the Mamie Fleming company will present this season are: *Life*, a melodrama; *Stolen Kisses*, a New England drama; *The Seal Lord Lennox*, a New England comedy-drama; *All for Gold*, *All in the Family*, *Gyp*, *The Mountain Girl*; *In Honor Bound*, and *Under Two Flags*.

Hattie E. Schell has returned to the city for a couple of weeks.

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1876.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE)

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Largest Dramatic Circulation in the World.

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Members of the profession may subscribe for The Mirror from this office for one, two or three months upon the following special terms: One month, 45 cents; two months, 85 cents; three months, \$1, payable in advance. The address will be changed as often as desired.

A DISCREDITED CENSORSHIP.

No action ever taken by the theatrical censor in England has aroused such a storm of intelligent protest as that that has followed the action of Censor Edmundson in the case of MAURICE MANTERLINCK'S drama, *Monna Vanna*. This play, which noted scholars and critics unite in praising for its ethical values and its artistic beauty, it was supposed to represent in its original French in London. The censor prohibited it, that prohibition, of course, being effective only against the production of the play "publicly for money taken at the doors." Whereupon "The London Master-lack Society" at once came into being and the play was duly performed by subscription, and the stupidity of the censor and the narrowness of the lower critics who had applauded his veto were exposed and punished.

A protest against the action of the censor was formulated and signed by such distinguished persons as WILLIAM ARCHER, PHAEL MARY TERESA CHAMBER ("JOHN OLIVER HOBBS"), RICHARD GARNETT, THOMAS HARDY, FREDERICK HARRISON, MARY ST. LOUIS HARRISON ("LUCAS MAZER"), MAURICE HEWLETT, HENRY ARTHUR JONES, GEORGE MENDEL, ALGERNON CHARLES SWINBURNE, ARTHUR SYMONS, LAURENCE ALMA-TADMA, and W. R. YRAT, who held that "some protest should be made against a decision of the censorship by which the representation in French of a play by a distinguished French writer of the highest moral reputation has been forbidden in England." And this distinguished protest did not end the matter. Of course, several of the superficial, insular and bigoted of the London critics, referred to appropriately by one commenting writer as "unintelligent blatherskites"—at least one of whom is pretty well known on this side of the water—tried to hold up the hands of the censorship; but the preponderance of intelligence and reputation on the other side has been too strong, and as a result the censor has fallen into a deserved contempt that promises to influence either the abolition of the office or the transfer of its duties to a more competent head.

The attitude of the critical press and the

dignified assaults upon the censorship by well-known and influential persons after the representation of the play signified the intense feeling aroused by the incident. The censor was informed by the *Morning Post* that he had sought to prohibit "the most beautiful play of his time." "The caprice of our censor," said the *Athenaeum*, "brings contempt upon us, and makes, or should make, us the laughing stock of Europe." In an article in the *Academy* ARTHUR SYMONS asked: "Is Mr. EDMUNDSON capable of discriminating between what is artistically fine and what is artistically ignoble? If not," continued Mr. SYMONS, "he is certainly incapable of discriminating between what is morally fine and what is morally ignoble. It is useless for him to say that he is not concerned with art, but with morals. They cannot be disassociated, because it is really the art which makes the morality. In other words, morality does not consist in the facts of a situation or in the words of a speech, but in the spirit which informs the whole work." Which definition of morality is as true as it relates to any work of art as it is in the premises that invoked it.

In the *London World* WILLIAM ARCHER attacked the subject vigorously, saying, among other things: "To veto the performance of the play in its original language was simply to make England ridiculous in the eyes of literary Europe. . . . One can only speculate with something like awe upon the state of mind of the man who considers *The Girl from Maxim's* wholesome food for the playgoing public and *Monna Vanna* poison."

There have been seen in this country other plays than *The Girl from Maxim's* that had "passed" the English censorship and that have provoked wonder as to the peculiar ethics in control of that licensing authority. Such plays were censored here by the decent press and the public, and their vogue was eccentric and brief. When a censorship permits such pieces and prohibits a play like MANTERLINCK'S it is indeed time to inquire into its utility.

IN JEST AND EARNEST.

The proposal recently made to tax foreign plays in the interest of the native product—a proposal that it has been impossible to trace to an authoritative head—has been greeted by the press with a varying series of comments in which jest and seriousness have been mingled.

As a political question—if the drama can be made a political question—struggling playwrights and dramatists may be as well entitled to "protection" as were many other so-called "infant industries" that have waxed fat and strong under the wing of the Government. The proposal in question, however, regarded from the viewpoint of art, needs no supplement to show its absurdity. If one can expect that legislation will bring forth works of dramatic art, one might turn to legislation as a general generator of genius. And yet the very clever politicians that may point with pride to industries developed to gigantic proportions from small beginnings—some of them, paradoxical as it may seem, from no beginnings at all—no doubt if their political interests were to be served by the means might demonstrate that a protective policy would work wonders for the depressed and by-no-means aggressive American maker of plays.

All pleasantry aside, however, this country is not so badly off for playmakers as the jests that are applied to the guild would indicate. Within a few years there have been American plays that would reflect credit on the playwrights of any land, and the writers of such plays are neither dead nor sleeping. We have a number of very clever makers of plays, although it must be admitted that one or another influence—and there are several unfavorable influences distinct from foreign competition—works against them. It is true that many of the more powerful managers of this country are instinctively so commercial that they buy "goods" in foreign markets after the "goods" have acquired a distinct value; and there is at least one of these managers that deliberately, also because of his commercial instinct, has deflected more than one clever dramatist with high ideals to the lower path of "sensational" for the plain purpose of money-making. But there are other matters that militate against the native dramatist. One of these is the lack of artistic solidarity, in the place of which no superficial association can serve. The able dramatist here is discouraged too by the many so-called dramatists who are not able, and in some measure shares in the contempt caused by the multitude of ignorant pretenders to the craft who flood the persons that either examine plays or have some association with those that produce plays with manuscripts so bad and impossible that one who knows

a play would doubt their susceptibility to ignition if he had carte blanche and were in need of a fire. Thus the dramatists of the country would appear to the casual observer like a barrel of potatoes the top layer of which might be rotten. The observer, in other words, would not care to plunge his hand into the barrel in search of sound vegetables.

THE MIRROR almost daily receives letters from ignorant persons that labor under the hallucination that they are dramatists, full fledged and lacking only appreciation. One such person wrote under date of July 16 from a far Western city:

I have wrote a Play and had it Copyrighted A Five Act Drama called the Play will be staged soon. It has been Judged a first class strong Drama. You can publish these News in your paper.

Another, a little less illiterate but no less ignorant, asks:

Please inform me through your quere columns about the following: If an author writes a play, and obtains a copyright, and afterward has it dramatized, is the copyright on the undramatized manuscript sufficient protection, or must he again procure a copyright after the same having been dramatized, to guard against any possible infringement?

It is hopeless to attempt to comment with a cool head on such crass ignorance and intrusive pretense. And yet either of these persons would be highly offended if his assumed title to the vocation of a dramatist should be questioned.

LETTERS TO THE EDITOR.

"Macbeth's" Questions.

JULY 16, 1902.

To the Editor of The Dramatic Mirror: Sir.—In his letter of July 8, 1902, "Macbeth" asks his "professional friends" to "settle" a question which really cannot be satisfactorily settled, inasmuch as it is entirely a matter of individual opinion. "Was Hamlet shamming or not?" Not only the greatest critics of two centuries, but the highest medical authorities have pronounced on both sides of the question. And yet it is difficult to understand how this topic has even come to be a matter of dispute. For when we consider that, up to the moment when Hamlet asks his friends to give no note that they know aught of him if perchance he "should think meet to put on antic disposition on," no one chooses in his signs of madness; when we consider that in his subsequent colloquies, in his conversations and letter to Horatio, in his instruction to the players, in his interview with his mother, there is not the slightest trace of insanity, and that it is only in the scenes with the King, Ophelia, Polonius, Rosencrantz, and Guildenstern (all of whom he wishes to deceive) that we discover phrases and speeches resembling madness, when we consider with what coolness Hamlet gives us a hint of his coming grief or plan for revenge, but places his observation on the wrong count; when we consider that if Hamlet be honest of reason the play is bereft of every truly tragic motive; when we consider these evidences, and the many more which might be cited in a more lengthy article, how can we justify coming to the conclusion that Hamlet is insane?

The other question "Macbeth" asks regarding Hamlet is, also, entirely a matter of personal interpretation. His first line, "A little more than his ear can hear," is, undoubtedly, as "Macbeth" says, "a kind of a cockle or a wail-shell, though and under the transparent sea." You see this explains the line of the First Witch in Act I, Scene 3: "But in a sieve I'll thither sail." Of course Shakespearean audiences believed that she really could do so. And to understand the next line (regarding which our friend is in doubt), one must also be familiar with the belief of the time—"And like a rat without a tail." It was believed that, although a witch could send any animal's shape at will, the tail would still be missing; and some old writers have even gone to the trouble of explaining why the tail would be missing.

"Is Macbeth a coward?" This is also a question which is a matter of personal opinion. Shakespeare never labeled his characters. He created them and sent them into his little world just as the Creator creates us and sends us into his great world. For years critics have been at variance over Macbeth—no greater tribute could be paid to Shakespeare's power of complex characterization. Finally I do not think Macbeth is a coward. "I dare do all that may become a man; who dares do more is none." These are not the sentiments of a coward. A heroic nature possessed of high aims, and capable of the grandest deeds, driven by ambition from one vile deed to another until the entire building of his bloody crimes tumbles headlong into an abyss of evil. Does not this seem an adequate description of the character of Macbeth?

Next the questioner asks why Shakespeare puts such beautiful poetry in the mouth of such a character as Macbeth. He is right, the poetry is beautiful; but beautiful in the sense that it is entirely typical of Macbeth. This is one of our poet's most potent means of characterization. Dandies' words are ever "soft and low"; lady's harsh and grating. Macbeth's seems to breathe forth a quivering and remorseful spirit. In these beautiful lines—

Light thickens, and the crow
Whistles in the sky;
The unearthly raven
Of night itself has croak'd upon his perch.
While night's black agents to their prey do come,
One can almost feel the terror and horror of that "dread of fearful note." The sweetest images of peace and rest become gruesome to us, and the words, pregnant as they are with poetic imagery, seem to describe the consciousness of the coming night. Such is the force of Shakespeare's beautiful poetry.

In regard to the heading at the gate I would refer "Macbeth" to Dr. Quinzer's well-known essay on that subject, and as for the other questions, I think if he reads any edition of the play carefully he will be able to answer them for himself.

I thank THE MIRROR for its space.

EDGAR ALLAN WOOD.

Charity Begins at Home.

New York, July 17, 1902.

To the Editor of The Dramatic Mirror: Sir.—Having noticed the interest which THE DRAMATIC MIRROR has always taken in the Actors' Fund and its great work, I am encouraged

to hope that the suggestion I venture to make in this letter may meet with the approval and support of so powerful a friend.

It is to be deplored that so little apparent interest is taken and so little support given to their own institution by the actors themselves, for it is hardly to be expected that the public and those who have control so much thought, time and money to this object will feel encouraged to continue their efforts unless there is a corresponding interest and effort from those who derive the benefit.

I cannot think it is generally known to "the profession" what an immense amount of good (without real tape) is and has been done for people in all lines of the "amusement business" by the Fund. I have often thought that if the Fund Board of Directors would make the results more public the general interest would be increased. It has been urged that the Fund establish an Amusement Department, the receipts from which, if judiciously managed, would be a source of perpetual income; but the "powers that be" would have none of it, claiming it would be unconstitutional.

There seems to be only one way in which to raise the amount necessary every year to support the Home (and such a Home!) and to meet the tremendous expense of the sick and burial fund. Every local and every traveling manager, every circus, vaudeville, minstrel, concert and dramatic actor and every one would gladly give the receipts of one matinee or evening performance yearly for this grand and independent purpose, to the benefit of which all are eligible. Let a certain day be determined upon to be known as "Actors' Fund Day," and the public would be with us heart and soul, for they know how quickly responsive actors are when a call is made upon them for charitable purposes. There is little doubt that managers and actors would take this scheme up most enthusiastically.

I ask THE DRAMATIC MIRROR to push this idea along, invite all to take a hand, and publish a list of names of those who are willing as fast as they report to you. And when (God speed the day!) the Actors' Fund Day arrives there would be such a spirit of emulation to see who could turn in the largest amount that the question of ways and means would be permanently settled and the future assured of the "grandest charity under the sun."

Yours very respectfully,

GEORGE BARR.

QUESTIONS ANSWERED.

[No replies by mail. An attention paid to anonymous, important or tedious queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

R. P. O. Springfield, Mass.: Write to Dick and Fitzgerald, 18 Ann Street, New York.

J. R. R. Kansas City: Marie Doré will appear in Sally in Our Alley at the Broadway Theatre, this city, Aug. 18.

L. R. Spaulding, N. Y.: A Tin Soldier, by Charles H. Boyce was first produced at New Bedford, Mass., on March 30, 1888.

L. M. O. Norwich, N. Y.: Anna Held made her American debut at the Herald Square Theatre, New York, Sept. 21, 1896, in *A Paris Match*.

R. T. M. New Haven, Conn.: As indicated at the top of this column, no personal questions will be answered.

R. G. M. Milwaukee, Wis.: The tenor you refer to has been doing concert work for the last three seasons.

Inquirer, New York: Edward M. Ball has not appeared in the cast of the Proctor Stock company in this city for a fortnight.

K. E. R. New York city: If your letter to Daniel Sullivan is addressed in care of THE MIRROR it will be forwarded to him.

G. R. M.: 1. See notice at top of this column. 2. The regular theatrical season opens about Sept. 1.

Nemo, New York city: Production is the only form of copyright in England. The English production should be prior to or simultaneous with the American production.

G. F. L. Jacksonville, Fla.: Women who were used at the Third Avenue Theatre, New York, under the management of Mr. and Mrs. McKee Smith, in 1884.

R. R. Batavia, N. Y.: Die Walkure was presented for the first time in New York city April 3, 1877, by the Fryer-Wagner Opera company at the Academy of Music.

W. W. M. Birmingham, Ill.: The Secret Orchid was written by Augustus Cottle for the Kenda, who produced it in England in April, 1901.

C. B. P. Middletown, Conn.: James K. Hackett made his professional debut in Philadelphia, March 24, 1822, with A. M. Palmer's company in *The Broken Seal*.

R. S. Seward, Neb.: The winner of Wagners and Kemper's one hundred dollar prize for the best lithograph design for Arthur Hays's play, *Petticoats and Bayonets*, was Max Minsanovich.

R. C. M. Chicago: Write to a responsible vaudeville agent, describing the sort of work that you are qualified to undertake, and he may be enabled to advise you as to the best course to pursue to obtain a hearing.

F. A. R. Springfield, Mass.: We do not think there will be a matinee performance at the theatre you inquire about. Tickets for any New York theatre are on sale at the respective box-offices and the principal hotels.

R. M. Cincinnati, Ohio: A play entitled *On the Quilt*, by C. T. Vincent, was acted one year ago. Its name was changed to *The Soldier*, and it was acted for the first time under this title at the Princess Opera House, Winnipeg, Man., Nov. 10, 1898.

R. R. Portland, Me.: 1. The original cast supporting John Drew in *The Tyranny of Tears* was: Mr. Percival, John Drew; George Gunning, Arthur Byron; Colonel Armitage, Harry Harwood; Evans, Frank Lamb; Mycine, Woodard, Ida Conquest; Mrs. Percival, Isabel Irving. 2. The New York run began Sept. 15, 1898, and ended Dec. 23, 1899, making 118 performances.

R. F. N. New York: 1. The Grand Opera House was first opened to the public Jan. 2, 1888, under the name of Fifth Opera House. Its name was changed to Grand Opera House the same year. 2. The Academy of Music was first opened Oct. 2, 1884. It was destroyed by fire May 21-22, 1894, and was rebuilt and reopened with a ball Feb. 28, 1897.

M. H.: Francis Wilson produced *The Devil's Deputy* at Abbey's Theatre, New York, Sept. 14, 1894. The cast was: Melville, Francis Wilson; Louise, Eliza Thomas; General Harcourt, J. C. Hines; Sergeant, J. E. Challen; Barker, W. H. Lavery; Francis, Hines; Adam, Hines; Elvina, Lida Gless; Bagdad, Maud Ellis; Bob, Charlie McDonald; Mlle. Kebab, Annie Gardiner.

PLAYS COPYRIGHTED.

Shawed at the Office of the Librarian of Congress, Washington, D. C., from July 10 to 17, 1902.

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ALL SORTS AND CONDITIONS OF MEN. By Tonal Rush.

ANNOUNA PAULOWNA. By George Lamer.

BLUE FOREST LODGE. OR, PHILIP BRAYTON. By Herbert Cutter Brown.

CHERIE. OR, IMMORALITY OF HARMONY. By Frederick H. Bohring.

IN A LONE TIME. By Gustave Adolph Weber.

MARY'S LITTLE LADIES. By Ella Pearl Good.

PARSON JULIAN'S ADVENTURES. By J. L. F. C. Kober.

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THE USHER



Madame Helene Odillon has visited New York twice for brief professional engagements. While here she was busy rehearsing and playing a number of roles. But apparently she found opportunity between times to study our characteristics and draw sapient conclusions therefrom. On her return to Vienna recently she voiced these in the press.

Explaining her reasons for declining the offers of American managers who wished her to act in English next season, she said: "This I would have agreed to do without hesitation, but I like neither the country nor the people. The fearful rush, noise and excitement, not only in the streets but in the homes, are hateful to me. So much coarseness and brutality repel me."

But if Madame Odillon found nothing to commend in our people she was not impressed quite so unfavorably by our actors, among whom she discovered superficial qualities that are not usually remarked, while the deeper significance wholly escaped her.

"When a society play is acted," she said, "what elegance, what unpretentiousness are shown by the actors! In a land where no nobility exists the parts of counts and princes are astonishingly played. No arrogance and no ostentation are evident, and yet in the midst of this real refinement one meets at every turn exaggeration and affectation in other directions. American acting has evidently been developed under French influence. But where the French exercise wise discretion and reserve the Americans exaggerate; where Bajazet turns once the American actress turns three times."

Madame Odillon, whose success here was largely that of a modiste's model, had no adequate opportunity to study our stage, and her strictures are aimed on their face. Our actors have their merits and their faults, but neither merits nor faults are defined or described by Madame Odillon.

Says the Seattle Argus: "One of the strongest trusts in the country is the Theatrical Syndicate. It controls absolutely the bookings in a large number of cities. It is a leech upon the theatrical business if there ever was a leech upon any business. It sends out such attractions as it sees fit, and it receives five per cent. of the gross receipts merely for booking attractions. Think of it! In the recent engagement of Richard Mansfield in this city, for instance, the Syndicate received something like \$875 just for booking the attraction for two nights."

The losses of the Auditorium at Galesburg, Ill., in a circular recently issued refers to the large receipts of his theatre during the months of April and May, and makes the following comment:

"We maintain that such heavy receipts in a town of 25,000 are possible only when a theatre manager does his own managing, as managers on salary in one-night stands don't care what the receipts are."

It is undoubtedly true that the more the chief party in interest personally attends to the affairs of his theatre the more successful it is likely to be; but more important still is the degree of skill and ability he exercises in selecting attractions that are suitable to the requirements of his public.

It is just here where so many managers are mere figureheads under existing conditions. They have no voice in choosing attractions; they must take what is given them and try to look pleasant. These men are janitors—but they are in a less agreeable position than ordinary janitors since somebody else runs their business, they are paid no wages and when there are losses to be met they are compelled to meet them.

This is an enviable situation, is it not? And one that is calculated to develop a class of managers of whom we may be proud!

The first number of *Pen and Ink* has appeared. It is a monthly magazine, published on a co-operative plan by a number of well-known artists and writers. Frank Butler—a brilliant journalist and Rose Eyttinger's son—is the editor, and among his associates are such well-known men as Palmer Cox, Archie Gunn, R. F. Outcault, Howell Collins, Karl Desker, Frankie Ingraham, R. P. Upjohn, and James Swinnerton.

The idea behind *Pen and Ink* is thus stated: "That skilled workmen should own their stall in the bazaar of public enterprise and set out their own wares without the assistance of purely business folk." The first number of the new magazine is a complete justification of this communistic scheme.

It is varied and interesting in contents; the

reading matter pulses with good, warm young blood, and the illustrations are excellent. There is a capital dramatic department, which rattles the bones of the Octopus as an indication of its freedom from the "considerations" that abort candid judgment of theatrical things in many of the publications hereabout. The advertising pages are numerous and representative. Altogether, *Pen and Ink* is a healthy and vigorous infant. Good luck to it!

Mrs. Bob Osborn has shown her versatility in several directions. She has established successfully a fashionable dressmaking house on Fifth Avenue; she has managed musicales and dramatic breakfasts at the Waldorf; and she introduced the Japanese players to New York.

Her latest project at the Bekeley Lyceum will be observed with curiosity by the smart set of society, among whom are her friends and patrons. Little is known about the play which she and Norma Munro have written and which is to be produced there in the Autumn under Mrs. Osborn's direction, except that it deals with a mixture of fashionable and humble life.

Mrs. Osborn has a certain family affiliation with the stage. Her aunt married Max Strakosch, the operatic manager.

MONNA VANNA IN LONDON.

Maurice Maeterlinck's latest play entitled *Monna Vanna*, which was first produced at the Nouveau Theatre, Paris, on May 17, and was later acted in Brussels, was presented in London early in the present month under conditions that were unusual and amusing. It was planned at first to present *Monna Vanna*, with the original French company, at the Great Queen Street Theatre. The play was submitted to the King's Reader of Plays, George Alexander Redford, in the usual way, with a request for permission to present it publicly. Mr. Redford read the drama and announced his "irrevocable" decision not to recommend it for license. Upon this a number of the foremost literary men and women of London organized a "Maeterlinck Society," membership in which would entitle one, upon payment of a year's dues—about equal to the price of a theatre ticket—to attend a "private performance" of *Monna Vanna* at the Victoria Hall, Haymarket. Of course it was made as simple a matter to join the society as to purchase a ticket in the ordinary way, and the play was presented before a large and distinguished audience with perhaps greater success than it would have achieved had the censor permitted its public performance.

Monna Vanna proved to be a virile, interesting, very human play, quite unlike the dreamy, poetic affairs that the author has written heretofore. The scenes are laid in and near Pisa. The city, besieged by the Florentines under Prinsiville, is about to fall. Guido, the commander in Pisa, receives a message from Prinsiville that he will spare the city if Guido will send his wife, Giovanna, to Prinsiville's tent, unattended, for one night. Guido refuses angrily. The starving people and even his father plead with him to make the sacrifice. Finally Giovanna, for the sake of the people, voluntarily sets forth on the mission, amid the cheers of the multitude and with the curses of her husband upon her.

Arriving at the Florentine camp Vanna discovers in Prinsiville an old playmate, who, overcome by his affection for her, treats her as an honored guest, and the next day himself escorts her back to Pisa, as stainless as when she came to him. Guido refuses to believe that no harm has been done to Vanna, and taking advantage of Prinsiville's unprotected position, has him thrown into a dungeon to die of slow torture.

Vanna is disgusted by her husband's treachery and resolves to save Prinsiville's life. She tells Guido that her former story of innocence was concocted for the purpose of luring the Florentine general to Pisa that she might personally avenge herself by superintending the tortures. Guido, delighted with the thought of such picturesque revenge, gives Vanna the keys of the dungeon and orders that she shall have complete authority over the prisoner. The curtain falls upon this episode—it being made clear that Vanna intends to release Prinsiville and fly with him.

RUNAWAY BOY FOUND.

Lewis Wolford, the thirteen-year-old son of Manager Arnold Wolford, disappeared from his home at 119 West Forty-first Street, on July 18. His father had sent him to a bank, to get a check cashed, that afternoon, and when he returned his father gave him \$20 to take to his mother. When the boy did not return that evening, Mr. Wolford notified the police. On Saturday young Wolford made his appearance in Chicago, where he had gone, after leaving his father. He went to his grandmother, Mrs. Daniel O'Leary, who at once notified his father. As the boy has been brought up in Chicago, he will probably remain there with his grandmother.

FIGHT FOR THE IDOL'S EYE.

A. W. Tama, the music publisher, has attached the scenery, properties and costumes of the production of *The Idol's Eye* at Duquesne Garden, Pittsburgh, claiming that he owns the rights to the opera. Milton Aborn, acting for M. Witmark and Sons, on the other hand, claims that he possesses the rights to lease the production, having secured the same from Kirke La Shelle, the original producer of the Victor Herbert, Harry B. Smith's work. The case will be contested in court.

WILLIAM F. HARTLEY DEAD.

William F. Hartley, the well-known and highly esteemed editor of the New York *Opportunity*, died at Atlantic City, N. J., on July 15, of Bright's disease. He had been ill for nearly two years, but had remained steadily at his post until last Christmas, when a severe attack of his malady compelled him to partially retire. For two months after that he spent a considerable part of his time at his desk, but as the disease developed he worked less and less, and about four months ago he was obliged to give up entirely, and went to Atlantic City for complete rest. There, under the devoted care of his wife, he seemed to grow better, but on the eighth of the present month he suffered a decided turn for the worse, and a week later he passed peacefully away.

Mr. Hartley was known to all of his friends and associates as "Doctor" Hartley. The title was purely an honorary one, though it had been used so long that it was generally accepted as genuine. It was bestowed upon Mr. Hartley many years ago because of his dignified and scholarly appearance and bearing. The title fitted the man so well that it stuck to him through the rest of his life.

Mr. Hartley was born in Philadelphia sixty years ago. At that time, and during his boyhood, Philadelphia was the dramatic centre of the country, and it was also noted far more than it is to-day as a literary centre. Mr. Hartley in his youth became acquainted with a number of prominent writers and players—among them the late James Booth Roberts—and with such influences around him he naturally developed strong tastes for the stage and for literature. At an early age he became a contributor to the Philadelphia papers, and occupied various positions on their editorial staffs. He was for a time the managing editor of the *Dispatch*, and for a number of years he was the Philadelphia correspondent of *The Minion*.

For a comparatively brief period in his career Mr. Hartley was more intimately connected with the theatre than as a critic and dramatic writer. He was business-manager for one season of the Minnie Hauck Opera company, and later he occupied a similar post with The Sea King company. In these positions he was very successful, and the way seemed open to him, in the direction of management, to win fortune and standing. But his best interests lay in his literary work, and he soon returned to it, never to desert it again. Nine years ago he became the editor and chief dramatic critic of *The Opener*. During his term of office he held that paper true to its time-honored course, and in his criticisms he was so unprejudiced, open-minded, and just that he gained the regard of players and public alike.

At important first-night performances Mr. Hartley was a familiar and an interesting figure. Of tall and somewhat portly build, with a placid, kindly face, and snow white hair and beard, he engaged the attention of all who saw him. He followed the play with apparently the most intense interest, and he was as generous with his plaudits as though he were there for amusement instead of as a matter of duty. His wife invariably accompanied him to the theatre. They were inseparable companions through the twenty years of their married life.

The sweetness of Mr. Hartley's nature and the fact that he realized the approach of death were evidenced in a little address that he made at a social meeting of the Actors' Order of Friendship, a year or two ago. He was present with his old friend, James Booth Roberts. He spoke feelingly of their long friendship, and of other friendships with players that he had enjoyed during the many years of his career as a dramatic writer. "I feel," he said, "that it will not be long before I shall write my last criticism, and having grown old in the harness, I may perhaps be permitted to make a plea for those younger men in my profession who are now working as I have worked. Actors, as a rule, appreciate their critics but little. In my long experience I have not received thanks more than half a dozen times from players for whom I have gone to considerable pains to give them full and generous credit for their performances. On the other hand, a word of adverse criticism has brought condemnation upon me. I think that if players knew the joy that comes to a critic when he finds his work appreciated they would not be so backward in saying or writing the kindly word of thanks. I am not pleading for myself now—since my work is nearly done—but for the younger men who are craving that appreciation, as I have craved it."

In his critical work Mr. Hartley rarely erred except through his kindness and his great desire to be absolutely fair. He loved to praise. He hated to condemn. And personally he was precisely the man that his writings indicated—an amiable, courteous, warm-hearted gentleman.

Mr. Hartley is survived by his wife, a sister, and other relatives. He was Past Exalted Ruler of the Philadelphia Lodge of the Elks, and the Atlantic City Lodge of that Order, upon his death, came forward to assist in the funeral arrangements.

MAUDE ODELL AS ROMEO.

Maude Odell, after a successful career as a leading woman, is to emulate Sarah Bernhardt and essay a famous male role. The Baldwin-Melville Stock company is to revive *Romeo and Juliet* at the Tack Theatre, Buffalo, and Miss Odell will be the Romeo. Later, she will play the role in Boston. The Baldwin-Melville company moves to the Tack next Monday, after a successful ten weeks' season at the Buffalo Academy.

PERSONAL.



Photo by Hummer, Seattle, Wash.

COUNTESS.—Above is a portrait of Catharine Countess, who has been engaged for James Neill as leading woman for his stock company that will play the large cities of the Pacific Coast. Miss Countess won a notable success as leading woman of the Ralph Stuart Stock company at Seattle, and her work in that organization attracted Mr. Neill's attention and resulted in her engagement by him.

LORRELL.—Lily Lorrell has been engaged by Fred. Berger, of the Lafayette Theatre, Washington, for the lead in *The Sign of the Cross* next season. Miss Lorrell played *Dacia* in the same play last season, but owing to the serious illness of the leading lady, she played *Mercia* for eleven weeks with Charles Dalton.

GARDEN.—Mary Garden, the Chicago girl who has won many successes at the Paris Opera Comique, made another hit at Covent Garden, London, July 14, when she sang the title part in *La Princesse Ours*, Herbert Banning's opera, founded on Anthony Hope's novel and produced for the first time.

DREW.—John Drew will be seen, season after next, in a play written for him by Henry Arthur Jones.

YEAMANS.—Annie Yeamans is at work on her reminiscences that will soon appear in one of the magazines; it is said.

HOPPER.—Edna Wallace Hopper is at Victoria, B. C., prosecuting her claim against Premier Dunsmuir for a share in the estate of her late stepfather, Alexander Dunsmuir, brother of the premier.

WILDER.—Marshall P. Wilder returned last week from London, where he entertained Belgravia until the King's illness put a danger upon festivities. The flag once more is out at the Alpine when Mr. Wilder is at home, and it will be that way until he reappears in vaudeville next month in Chicago.

RIGHTON-LEVEQUE.—Henry J. Righton, the playwright, and Joseph Leveque, editor of the *Harlequin*, both of New Orleans, were in town last week on business. Mr. Righton will produce soon in the Crescent City a new musical comedy tentatively entitled *The Bathing Girl*.

IRVING.—Sir Henry Irving closed his season at the London Lyceum Friday evening with *The Merchant of Venice*. It is believed that the performance was the last at this theatre. The London authorities have declared the building unsafe. The directors say they cannot afford to make the alterations demanded. They contemplate selling the famous playhouse.

TREE.—Owing to the sudden indisposition of Ellen Terry, on July 27, Mrs. Beerholm Tree played Miss Terry's part in *The Merry Wives of Windsor* at the Princess Theatre, London, on short notice. In recognition of Mrs. Tree's admirable performance of the part, Mrs. Kendal presented her with a turquoise necklace. Lily Brayton played Mrs. Tree's role of *Sweet Anne Page*.

PERLEY DEFEATS WITMARK.

In the United States Circuit Court on Saturday, Justice Lacombe handed down a decision by which Frank L. Perley has the right to continue the song, "Blossoming Time," in the production of *The Chaperons* during his contract. The Court holds Mr. Perley to the offer made by him in Court on the argument of the motion that at the conclusion of the contract the said song might, at Isidore Witmark's option, remain a part of the musical comedy. Mr. Perley was represented by William Klein as attorney, argument being made by Franklin Bien as counsel, while Mr. Witmark was represented by Beno Loewy as counsel. "Blossoming Time" will be continued in *The Chaperons* at the Cherry Blossom Grove, where it nightly receives many encores.

MRS. LE MOYNE'S PLAY.

The play in which Sarah Cowell Le Moyne is to star next season is being finished by Glen McDonough, who announces that it will be entitled *Among Those Present*. It is added that the play is a story of contemporary life. Mrs. Le Moyne's tour will not begin until rather later than usual, Mr. McDonough having commenced actual work on his scenario a very short time ago. Among Those Present will have its initial presentation on the road and afterward probably will be brought into New York.

REFLECTIONS

Mr. and Mrs. Franklyn Russell (Ethel Clifford) have returned to town from Massachusetts.

John W. Dutton, referee, decided last week at George W. Lederer was entitled to the custody of his son, Melville.

Rudyard Kipling is at last to appear before the public as a playwright. He has written a drama that Mrs. Lewis Waller will produce at the Royalty Theatre, London, in September.

IN SUMMER PLACES.

PORTLAND.

Portland is now on the top wave of her Summer glory. The foliage is green and fragrant, the weather is mild and beautiful, and the throngs of gayly bedecked vacationists that crowd her streets make a picture that gladdens the hearts of those so fortunate as to be there. Life is certainly worth the living on the rock-bound coast of Maine.

Mr. and Mrs. Jere Grady (Frankie Carpenter) celebrated their tenth wedding anniversary at Peck's last week with a shore dinner, to which was added a large party of friends. Toasts to "long life and happiness" were the order of the day.

Mr. and Mrs. William H. Pease gave a dinner in honor of their first wedding anniversary to a number of their friends at the Haddock Villa July 12. It was greatly enjoyed by all.

Mr. and Mrs. Walter Edwards entertained Grace P. Atwell at dinner July 18. Mr. Edwards and Miss Atwell were once associated together in stock work. Miss Atwell left for New York July 21.

Sunday evening concerts at the Gem Theatre were inaugurated July 13. The programme was carefully selected from the best composers of classic and popular music. Almost every number had to be repeated and the solos rendered by Ethel Strickland were deserving of special mention.

John Frederick Cook, who is summering at Peck's, has signed to play in Iris the coming season. While here he will stage Cinderella for the children at Island Hall some time in August.

Walter Edwards has been engaged to play at the new theatre at Nashville, Tenn., next Fall.

Annie Louise Carey Raymond is spending the Summer at the Atlantic House, Scarborough Beach.

Rebelle Harris is at the Ottawa House, Cushing Island, where her beautiful voice has been heard and admired at several private concerts.

Mrs. Sol Smith, mother of Sedley Brown, stage director of the Gem, arrived at Peck's July 11.

It is rumored that Bartley McCullum is considering an offer made him to transfer his stock company to the theatre at Long Island when his lease of the Jefferson Theatre expires next month. There is a possibility that he will be allowed to renew his lease another month at the Jefferson.

Carlton Macy, leading man at the Cape Theatre, with several friends had a narrow escape in a runaway July 14. Mr. Macy, Barry O'Neill, Maude Edna Ha', and William H. Gregory, of the Actors' Society of America, were driving on the Cape shore when the horse became unmanageable and bolted. Mr. Macy, who was the driver, was drawn over the dashboard and dragged quite a distance, but he pluckily hung on to the reins and finally succeeded in checking the horse, with no other damage than a good shaking up.

Mrs. Halliday and daughter arrived from Buffalo July 12, and are the guests of Miss Halliday, of the Gem Theatre Ladies' Orchestra, at her island home, "The Bostonia." The Orchestra will be located in Boston next Winter.

Jere Grady and Frankie Carpenter leave the island next week for Boston to prepare for the opening of their season. During the past week they have been entertaining John Grady, of Boston, a brother of the actor, and his bride, also Miss Carpenter's mother and two sisters, the Misses Nina and Rena Carpenter.

Mr. Shatt, of Philadelphia, manager of the Vendome Theatre in that city, has been a visitor at the island during the past week.

J. B. Moore, manager for Walter Perkins, left July 17 on a short visit to the eastern part of the State. He will return to New York about July 25.

Alfred Humbert, of Philadelphia, has been the guest of Evelyn Taylor at Peck's during the past week. Miss Taylor's mother joined the happy colony at Peck's July 14.

Bartley McCullum and several members of his company attended the performance of Captain Letterblair at the Gem July 11, and greatly enjoyed it.

Mr. Sumner, of the Gem Company, leaves for New York next week to commence rehearsals for the coming season. It is understood that James Ryan, of the R. H. Southern company, who is summering at Long Island, will succeed him.

Mr. and Mrs. W. H. Pease witnessed the performance of The Dancing Master at the Jefferson Theatre July 17 from Manager McCullum's box.

M. C. Rich.

MR. CLEVERLY, NICK.

As yet we have not felt much hot weather, and every train, boat, trolley and auto brings visitors, so every hotel and boarding house will doubtless be packed until late in September. The Cameron Cottage has out a large sign saying, "Standing Room Only." The Avery Theatre is doing fine business and Manager Lyons contributes to the programme a pleasing monologue. Koller and Diamond and Bobby Mack are great favorites.

Matt Barry has engaged an illuminated car and will give eighty of his friends a trolley ride to Detroit July 19 to see Fair's Last Days of Pompeii. Thirty-nine of our leading merchants are members of the Detroit lodge of Elks, and by actual count there are over two hundred visiting Elks here. There is a committee arranging a ladies' social for July 23 at the Chamber of Commerce. Nick Norton has sixteen fine vaudeville acts for the occasion. The chairman is to be an Elks of good standing for over twenty-five years.

The late arrivals are Leo Teller and family, Mr. and Mrs. Edward Manley and Charles Mack, of the East Mall company; Tom Hardy, Hooper and Davis, Hines and Remington. Miss Remington will visit her father at Deatur, Ill., after finishing a course of baths. G. E. Raymond comes here quite often to visit with his old Ward and Vokes friends. Mr. and Mrs. John A. Himmelslein, Lou Wild and Beatrice Earl arrived Wednesday. They expected to see a little country village with one or two hotels with about ten rooms each, one small bathhouse, thirty or forty actors staying at farm-houses, a baseball field, a small bathhouse and a Cameron Set cottage. But after looking at several of the hotels, all full, seven bathhouses that can each accommodate three hundred and fifty people an hour, and more theatrical people than they have met at one time in years, they have come to the conclusion that Mr. Clemens is too large for the Himmelslein Stock company. Mr. Himmelslein thinks, however, that he will make this his home during the Summer after this season. Any town where actors and vaudeville artists will and do turn down work at from \$250 to \$500 per week must have some charm; that charm is health, rest and pleasure.

Al Phillips has engaged the Opera House for

nine weeks next Summer and will have a fine stock company there. May Welch and Nellie Fillmore have gone home after finishing their course of baths. Charles Altman and Allie Warner, of the Lyceum, Detroit, are here arranging for the production of A Montana Outlaw, Aug. 6. Many fine engagements have been made from here this Summer, and vaudeville managers wire here every day for people. Next season the trouper will have their own club-house on Lake St. Clair, four miles from here. It will be in the form of a house-boat. Fifty shares of stock were issued at \$50 a share, and not one could be bought after the third day. The contract for the boat is let and work will commence Feb. 1. The boat will accommodate twelve couples, and sixty people will be able to fish from it.

CHARLES W. YOUNG.

ROGARTOWN, MAINE.

Eugene Tompkins, of Boston, was a recent visitor to the Home Club.

William Faversham sailed into port the other day in the sloop, the *Maid Marion*.

Sol Smith Russell's son left this week for the mountains.

Frank Keenan is expected here this week.

Harry Odlin and I caught a shark the other day weighing forty pounds.

Billy Van's Minstrels here to-night. They will have a good house, as they very seldom get a company here.

I have arranged to bring a Summer company here next Summer. Am returning to New York this week.

PARTY PLUNKERS.

ST. JAMES, L. I.

The St. James team played against the Northport team July 14. Score, 14 to 11 in favor of St. James. The Bohemia team lost to the Smithtown, 24 to 18.

In the yacht race Charles Bigelow carried off the club pennant. Tony Farrell won the second prize, an American flag.

Jerome Sykes is busy every day exercising in his new working boat.

The annual entertainment of the St. James Athletic Club will take place at Liberty Hall, on Monday, July 28. The proceeds will be applied to build a grand stand on the ball field. Among those who will appear are: Mr. and Mrs. De Wolf Hopper, the McCoy Sisters, William Collier, Louise Allen, Edward Connelly, Charles Bigelow, Julius Witmark, Joseph Coyne, Helen Collier, Charles Swain, Lew Palms, and others. The performance will commence with a first part in white face, followed by an olio and ending with a one-act farce.

M. L. Hecker will act as general stage director, and Louis Gottschalk, musical director.

Most of the theatrical colony journeyed over to Central Islip Saturday to witness a spirited game of ball between the Lake Ronkonkomas and the Islips.

The following clipped from the Smithtown Star is self-explanatory: "A 5-foot and savage St. Bernard brute, now summering at the hotel-ry of Samuel Gould, in care of its keeper, Tom Evans, attacked William Gray's inoffensive and diminutive pet dog, 'Jim,' and during the fracas suddenly seized Edward Connelly by the lower limb, indenting the fibula bone and badly lacerating the gastrocnemius. The injured member was promptly cauterized by Dr. Fanning, and the patient is convalescing nicely. The injury will not affect the contour of the limb nor impede future exhibitions of the terpsichorean art for which Mr. C. has established a reputation both in this country and abroad. It was suggested to kill the keeper and not this \$1,500 dangerous addition to the canine colony." The last bulletin posted at the Bohemia Club says: "The actor and dog doing well."

George Monroe, from Sayville, dropped in on us last week.

The late arrivals are: Mr. and Mrs. Charles Loder, and Lawrence Weber.

Yesterday was a day of celebration for the theatrical colony at St. James, L. I. The occasion marked the opening of Tony Farrell's Shore Inn. A ball game and a regatta took place in the afternoon, followed by a clam steam in the evening. An all star vaudeville performance was given later on in the parlors of the inn. The programme included: William Collier, in a monologue; De Wolf Hopper and Charles Bigelow, in a comedy sketch; Frank McNeil, song and dance turn; John Kernell, eccentricities; Bert Leslie, Clarice Vance, Harry Foy, John Barton, and Jennie Leland, in an original sketch; Joe Coyne, songs and ballads; John Flatow, Tom Lewis, Bill Grey, and Sparrow, granger quartette; Mr. and Mrs. Tonaki, legardmain; Charles Rice and May Estelle, songs and dances; Charles Swain, recitations; Herbert Ayling, imitations of leading actors; Jerome Sykes, in an original oration, and Edward J. Connelly, in a revival of The Belle of New York.

William Collier boasts of the finest pier and bathhouses in St. James.

BOHEMIAN.

HERE AND THERE.

Ann Lee Willard is spending the Summer at his home in Seattle. He will return to New York in August.

Clara Jenkins is at her home in Kansas City for the Summer.

Mr. and Mrs. Theodore Johnston (Florence Templeton) have been obliged to give up their contemplated trip to their Summer home in Maine, as Mr. Johnston's duties as business manager of the Peruch-Baldoni attractions will keep him in the South indefinitely. They are at present at Knoxville, Tenn.

Clyde Bates and Maude Grafton are resting at Valleyburg, N. J.

George W. Wadleigh and Agnes Wadleigh closed their season with The Show Girl at Manhattan Beach July 19, and are spending the remainder of the Summer at Peach Park, near Clinton, Conn.

Thomas J. Grady and Miss Rita Knight are spending a fortnight at Cape Elizabeth, near Portland.

Mr. and Mrs. A. G. Delamater (Amy Lee) are spending the Summer at their country home at Castello, Pa.

Mr. and Mrs. John A. Himmelslein (Beatrice Earle) are spending the hot months on Lake Erie, dividing the time between Kelley Island and cruising on the yacht *Beatrice*.

Mr. and Mrs. Harry Crandall and Harry Crandall, Jr., are spending the Summer at Asbury Park.

Joseph Hart and Carrie De Mar are summering at White Lake, N. Y. They will return shortly to resume their tour in Foxxy Grandpa, that will open Aug. 11 at Atlantic City.

Among the theatrical folk who are members of

the Manhattan Bay Yacht Club at Port Washington, L. I., are William Gillette, William Faversham, Guy Standing, Cyril Scott, Fritz Williams, George Bowles, Clay M. Greene, Joseph R. Grimmer, Madlyn Arbuckle, De Wolf Hopper, Andrew Mack, and Edwin Stevens.

Nan Hewins is at her home, Mansfield, Mass.

Mr. and Mrs. Harry Sweetman and baby are at their new cottage at Bensonhurst, L. I.

George L. Stout and Florence Hastings having closed their engagement with the Lakemont Stock company at Altoona, Pa., have gone to their home in Toronto for the rest of the Summer.

Blanche Boyd, of St. Louis, is visiting Agnes Ardeck and her mother. They will all spend a few weeks at Arverne, L. I.

Mr. and Mrs. Hal Stephens are spending their vacation at Fisher's Glen, Canada. They return to New York Aug. 15, when Mr. Stephens begins rehearsals with *Old Blotch*, in which he is to star next season, under the management of Hurling and Seaman.

Manager Abe Leavitt, of Bonta-Santley fame, and his family have secured a cottage for the Summer at Bay Side, Long Island. Mr. Leavitt spends most of his time at clam digging and entertaining his friends.

Mr. and Mrs. Felix Haney are at the Bouvier, Atlantic City, for the Summer.

Mr. and Mrs. Thomas A. McKee (Blanche Carlyle) are at their Summer home, Sandwich, Ont. Mr. McKee will be the general press representative of James H. Wallick's attractions next season.

Emil Ankermiller is spending July at Atlantic City.

Boyd Putnam, who is summering at Annisquam, Mass., spent the Fourth with Joseph Jefferson at his Summer home at Buzzard's Bay.

Fred Peel has gone to Onset, Mass., for a while.

Mr. and Mrs. J. C. Lewis, of St. Plunkard company, are enjoying their Summer vacation at Benton Harbor, Mich., where their coming season will open Aug. 22.

Bessie Rogow is spending the Summer at her mother's cottage at Mt. Pleasant, N. Y.

Charles R. Poor is resting at Mink Hollow, in the Catskills, this Summer.

Mr. and Mrs. Frank H. Jamison are at the Davis Cottage, Sayville, L. I., until the opening of the season at the American Theatre, for the stock company of which Mr. Jamison has been re-engaged.

The theatrical colony at Narragansett Pier are in a whirl of excitement over the Vaudeville Carnival, which is announced to take place Aug. 8. J. J. Armstrong has the engagement in hand and is in correspondence with George Fuller Golden, Conroy and McDonald, Joe Welch, McIntyre and Heath, Moon Toot Trio, Alice Shaw and Daughters, Artie Hall, Peter Baker, and several other acts of similar nature. The affair will be under the management of George S. Fell, last season's press agent of When We Were Twenty-one. The proceeds are to go to charity.

Among the recent arrivals are Mr. and Mrs. Harry Carson Clarke, who have just finished an automobile trip through New England. Mary Manning and James K. Hackett are booked for three weeks in August, after their return from Europe.

Harry Preston Coffin is spending the Summer at Deposit, N. Y.

Nellie Lynch has bought a cottage at Far Rockaway. She has named it "Lipsa's Villa," after her niece. Miss Lynch's sisters, Mrs. A. W. Taft (Bessie Lynch) and Anne Lynch are visiting her.

George Henry Trader is spending the Summer at West Concord, N. H.

Rita W. Harlan, who plays the leading heavy role in Human Hearts next season, is now enjoying a rest at Nabob's Neck, Plymouth, Mass. She is the guest of May Ten Brock and John E. Henshaw at their beautiful seaside cottage.

Wadsworth Harris, the Shakespearean actor, is spending a few weeks as the guest of Mrs. Kate Gannett Wells, the author, at her Summer home at Campobello Island, Canada.

William Colvin, on the managerial staff of Shipman Brothers, left on Saturday for a month's holiday among the Muskoka Lakes.

Dot Welch and her mother are visiting Mr. and Mrs. J. C. Welch (Dot Karroll) at Newburyport, Mass.

Nell Twomey is at his cottage, "The Starlight," Onset Bay, Mass., for the Summer.

Marie and Leslie Bingham have gone to Long Branch, N. J., to enjoy the cooling breezes.

NOTES OF NEW THEATRES.

The building of the new Karredge Theatre at Hancock, Mich., has so far advanced that it is possible for the manager to announce the opening date. Manager Karredge is building a theatre that will be a credit to Hancock and in which the people of the whole copper country are interested. A good theatre at Hancock, with the excellent houses already established at Calumet and Marquette, completes a fine circuit in the upper peninsula of Michigan. The new opera house, designed by Oscar Cobb and Son, architects, Chicago, is a handsome brick structure, finished in Lake Superior sandstone, and will be occupied exclusively by the theatre. The stage is 42 x 60 feet, with a height to the gridiron of 60½ feet. It has a proscenium opening of 34 feet. The seating capacity of the house is 1,300. The theatre will be lighted with electric lights and heated by steam. It will be equipped with upholstered opera chairs and will have eight private boxes, a balcony, and fourteen dressing-rooms. The left will be stocked with scenery and the property room will be spacious and complete. The theatre will be dedicated Sept. 5, when Frederick Wards and Louis James will present The Tempest. William Karredge, of Hancock, is the sole proprietor of the new theatre, and his son, Ray Karredge, is the manager. Both are experienced in the theatrical business, and will conduct the playhouse on lines that should make it both popular and profitable.

The Avenue Theatre, Du Bois, Pa., is now under roof and will be ready for opening about the last of September or first of October. The theatre will have balcony and gallery and a seating capacity of 1,400. The width of proscenium opening is 25 feet, height to gridiron 30 feet, height to rigging loft 55 feet, wall to wall 60 feet, depth 25 feet.

GOSSIP.

Violet V. Holmes, the Superba in Superba next season, who has been visiting in Atlantic City, N. J., returned yesterday for rehearsal.

The Empire Stock company will present A Wife's Peril at the Brooklyn Athenaeum in October. Later the company will make a local tour.

During a rehearsal at the Casino yesterday Almee Angeles, of A Chinese Honeymoon, wanted to get a twenty-dollar bill changed. She gave it to one of the stage cleaners, a boy. The boy went. Up to last reports he had not returned. He had only been employed at the theatre a few hours. Walter Standfield was the name he gave.

Frank Kilday will play Kansas Jake and Bill Mexico in James H. Wallick's revivals of The Cattle King and The Bandit King.

George H. Brennan returned to the city last week and at once began preparations for the two attractions he will manage next season.

George C. Tyler sailed from England for this city on Saturday.

Sargent Aborn has gone on a trip that will take him in Boston and Springfield, Mass., and Wolfboro, N. H., at which latter place his partner, A. J. Spencer, is summering.

A. M. Miller, who has been business-manager of The Prince of Pilsen, has returned to town to arrange for the tour of Miss Ryan in Nevada.

Sadie Harris, this season in the chorus of The Chaperons, has been transferred by Manager Frank L. Parley to Edie Ellsler's company for next season. She will have a part in When Knighthood was in Flower.

Rehearsals for Edie Ellsler's tour in When Knighthood was in Flower, under Frank L. Parley's management, will begin Aug. 4. Miss Ellsler will make an extensive tour of the South and West. Frank Eldredge will be in advance of the company. Mr. Parley also has booked the second season of The Chaperons. George Bowles, who is again associated with Mr. Parley, will be business-manager of The Chaperons.

Jennie Lamont, who has been re-engaged for her third season with Gus Hill's attractions, has bought a house at Stamford, Conn., where she is domiciled for the Summer.

OBITUARY.

John Mercer, father-in-law of Jules Timot, of the Timots, died on May 2, aged sixty-five years, at his daughter's home, Mulgrove, Canada. Mr. Mercer was highly esteemed by all who knew him, and had the care of his two grandchildren, Rose and Alfred Timot, who would like to hear from their father and sister, now in Europe. English papers please copy. Mr. Mercer was the son of Captain John Mercer, Sussex, England.

James J. Kelley died on July 20 at his home in Boston. Born in Bury, England, in 1833, he came to this country in 1844 and joined the Forrest Troupe in 1864 as soloist. He toured with many minstrel companies, playing notable engagements with the Morris Brothers, Fall and Trowbridge, and Haverley's Mastodon Minstrels. He retired from the stage about seventeen years ago.

Thomas Grant, an acrobat, fell from a trapeze during a performance of Lowery Brothers' Circus at Lebanon, England, on July 14, sustaining injuries which resulted in his death at the Good Samaritan Hospital at that place the next day. He was twenty-nine years of age, and his home was at Ellwood City, Pa.

Heinrich Karl Johann Hofmann, the noted composer, died in Berlin on July 19, aged sixty years. He was the author of a number of symphonies and operas, of which Donna Diana was the most successful. His piano pieces and orchestral works are well known the world over.

James T. Harper, an old showman and acrobat, who was once a leading performer in Barnum's Circus, died at the County Infirmary at Warsaw, Ind., on July 15.

Harry De Barry, an acrobat, was killed by a fall while performing at Eddever's Pavilion, North Beach, N. Y., on July 15.

SAID TO THE MIRROR.

W. C. MANNING: "As a result of my advertisement in THE MIRROR I received eight very good offers for stock."

EDWIN H. CURTIS: "I am to be a member of the Girard Avenue Theatre Stock company, Philadelphia, next season, not of the Forepaugh Stock company, as has been stated."

MARION S. BARNETT: "The statement has been published that Jennie Eastman has been engaged to play Huguette in If I Were King, with E. H. Southern next season. Permit me to say that I have signed with Daniel Frohman for the part of Huguette."

C. HENNER KERR: "There has been published a statement that The Beauty Doctor, by George Hobart and C. H. Kerr, had been secured by H. H. Sire for Marie Dressler to star in. Permit me to say that the book of The Beauty Doctor is not by George Hobart, but is the joint work of Howard Shelley and myself. The music is also by me. Negotiations were pending at one time for Marie Dressler to star in The Beauty Doctor, but Fred E. Wright has secured all rights and will produce the comedy during the coming season."

ENGAGEMENTS.

M. A. Mowley, to do the booking and act as business-manager for the Boston Ideal Opera company, now filling at Mobile.

Warren W. Ashley, for Lovers' Lane.

Mrs. T. C. Hamilton, by W. A. Brady for Lovers' Lane company.

For the Mamie Fleming company: Mr. and Mrs. Hite C. Taylor, Lydia Irving, Mamie Fleming and Baby Edna, Charles D. Hammond, Charles W. Benner, Walter C. Purdell, Will F. Crockett, W. H. Gracey, and Thomas Snyder.

Teresa Maxwell, to play Miranda in The Tempest, supporting Louis James and Frederick Wards, and Edith Fawcett, to play the part of the fairy Ariel in the Wagnhals and Kemper productions.

Joe Natus, for The Belle of New York.

By Frank L. Parley, to support Edie Ellsler in When Knighthood was in Flower: Walter Seymour, T. H. Hamilton, Conrad Canten, Frank Sylvester, Barbara Douglas, Sadie Traversa, Frederick Douglas, and Sadie Harris.

Walter Jones, Edward Rodway, Trixie Prigmore, and Eva Tanguay, re-engaged by Frank L. Parley for The Chaperons.



THEATRES AND ROOF-GARDENS.
Keith's Union Square.

Heading the bill is the James O. Barrows-John Lancaster company in their one-act comedy, Tactics. Zeno, Carl and Zeno, Fred. Harbert's dogs, H. V. Fitzgerald, Pauline Moran, Scott and Wilson, Arthur Buckner, Frank and Gladden, Tili's marionettes, the biograph and the stereopticon fill out the bill.

Tony Pastor's.

The Trocadero Quartette, Irving Jones, Grace Larsen, Lillian and Shorty De Witt, Hayes and Wynne, Harry and Sadie Fields, Solbini, Rice and Walters, the Demuths, Robbins and Treisman, Adams and Kelly, Willard N. Reed, the Vans, and the vitagraph.

Procter's 125th Street.

Up in Harlem the Procter Stock company entertain with the production of *Jane*, men at the Fifth Avenue last week. Emily Lytton again appears in the same part, and the supporting company includes Frederick Truitt, William Gould, Drina De Wolf, George Mayer, and others. Hans Salinger and Charles M. Gray present *The Affair of the Pink Gown* on the curtain-raiser.

Procter's Fifth Avenue.

Henry Guy Carleton's play. His heart's delight, which has previously been seen under the title of *The Swissman*, is the chief of the *Provincer* stock company. Estlin Hargreaves, Florida Klansky, Ada Lovick, Roscoe Lee, Emerson, Sol Allen, and Paul McAllister will be in the cast. The vaudeville names Lillian Colquhoun, D. E. Hamlen, James Wetzel, and others.

Freder's Twenty-Third Street.

The bill of continuous vaudeville presents Rayman Mason, John Mayne and company, the Miller Four, the Brownings, Russell and Tillyne, Ford and Dot West, John Dunn and company, George Lingard, and Gaffey and Ruby.

Paradise Gardens.

Barcl and Barcl, who made a memorable success at this roof last season, return for an indefinite engagement and are the only newcomers in the bill, which also includes the Three Gals, Fiddle's Midgets, Horace Goldin and Jean Franklin, Olga von Hatzfeldt, the Four Madams, Gussman's cats and dogs, the Johnston Brothers, the Three Willie Brothers, Amata, Sparrow, Calvo, Arthur Buchner, and Grant and Grant.

Cherry Blossom Grove.

The Chaperone will end its roof-garden career this week. Charles H. Prince, having fully recovered the use of his voice, is again playing the role of Bismarck. There are some changes in the vanderbilt which precedes The Chaperone, this portion of the bill including the Four Outrigger, La Belle Marquise, Smith and Dorothy, Irving Jones, and Cole and Johnson.

Floating Roof-Garden.

The programme for the week at the Floating Boat-Garden on the steamer Grand Republic includes Fields and Woolley, May Ward, the La Rue Sisters, and James Francis Sullivan.

LAST WEEK'S BILLS.

KIRBY'S UNION SQUARE.—Edmund Hayes, supported by Adèle Palmer and John G. Davis, led off in his ever popular sketch, A Wino Guy, which drew not a mile by constant repetition. Mr. Hayes' conception of the merrymaking and hilarious piano maver is one of the funniest imaginable bits of low comedy acting that we have seen for years, and Miss Palmer is an excellent foil for his exuberant humor. Mr. Davis played the ill-starred "lure" with much skill and turned up in a dress suit when the lights indicated that it could hardly be after 6 p.m. This might be poetic license, but A Wino Guy is not a poem. Miss Ballerini made her local debut in one of the best and most daring troupe acts that has ever come our way. This pretty young woman appears to be as much at home on the swinging trapeze as the average citizen would be in a cozy corner. She mounts a steep ladder balanced upon the trapeze bar, and she plays a mandolin while seated in a chair, two legs of which rest upon the same seemingly uncertain foundation. All sorts of other stunts, too, she accomplishes with evident enjoyment, while the people sit back and hold their breaths, confidently expecting to see her hurled at any moment to the floor. Her skill in balancing is little short of miraculous, and her entire act is one of the most attractive and distinctive that the present year has brought to us. Burton and Brooks tried a new act on the opening day of the week, but subsequently reverted to a standby. They had a few new jokes that caught on and an unlimited supply of puns that might be curtailed without causing any loss of life. They wound up "in one" with their usual classic, "More Work for the Undertaker," which drew forth its accustomed round of praise. Stella Mayhew scored a phenomenal success in three new songs, capitalizing triumphantly in genuine Southern style. Her make-up is perfectly true to real negro customs, and her Gilbert is a work of art. Ballerini's performing days were soon for the

first time hereabouts and were received with marked favor. They had little that was new to offer, but their tricks were well done and the animals exhibited many evidences of careful training. The Six Blackbirds ran through Bob Cole's act, The Gelf Links, with considerable success, and they sang exceedingly. One of the Blackbirds looked very much like a white bird, but what's in a name, anyhow? Mike and McDermogh were on hand with the new sketch seen a week before at Foster's and reviewed at length in last week's Minion. It went fairly well. Barry and Hughes contributed a fetching turn. Collins and North rattled off songs and jokes to good purpose. Todd and Lantz were appreciated in their Dutch comedy. Bartelmeas entertained by his clever foot juggling, and the remainder of the time was occupied by the strenuous strength con and the laddling biograph. Good bad news.

TONY PASTOR'S.—The programme was headed by Joe and Nellie Doner in their variegated specialty, "An Escaped Lunatic," which was hailed with unbounded joy by the Pastorians. The Doners are immense favorites down at the Fourteenth Street house, where their every appearance is the signal for much enthusiasm. Joe Doner's lively comic antics and amusing limberness and pretty Nellie Doner's muscular acrobatics went with a prodigious rush. John and Bertha Gleason danced delightfully, as they always do, and got away with a generous proportion of the approbation. Mr. and Mrs. Swickard introduced their English singing act, in which both exhibit excellent voices, but which, as of yore, was marred extensively by Mr. Swickard's incomprehensible notion of what constitutes comedy. Mr. and Mrs. Browning registered the biggest kind of a laughing fit in their sketch, "A Merry Christmas," a very good specimen of lively farce writing and a genuine satire upon the drawbeats attendant upon the festival that, happily, comes but once a year. Mr. Browning was a Tuxedo coat and full dress vest in a morning scene, but, in spite of this, contrived to snore heavily with some own songs and by first rate acting as the despairing married man, who was so very very "merry." Mrs. Browning played admirably and in the truest spirit of comicality. Palmer and Harvey returned in Hebrew side walk conversation and songs that were heartily approved, while the extraordinary expansiveness of Joe Palmer's mouth was as funny as ever. Randall and Perry did a fair sketch that caused some laughter and gave Edith Randall an opportunity to wear a most becoming set of boy's clothes. Miles and Mitten danced energetically, the Valveto Brothers presented agile acrobatics, Phil Victor was successful in a capital musical specialty, and the other was Lillian Levy Martha, the Murphy Trio, Cherry and Bates, Billy Howard, and the vaudeville sextet. Large audience.

Practor's FIFTH AVENUE.—Section B of the Practor Stock company revived Jane, with Emily Lytton, specially engaged, in the title role. The performance was satisfactory in the main, although distinctly lacking in a good share of the dash and spontaneity that made the original American production delightful. Miss Lytton, however, made a capital Jane, and, departing more or less from the traditions of Johnstone Bennett, was completely delightful in her own way. The other, acceptable, included Paul McAllister, William Gerald, Fred Strong, Albert Roberts, John Chandler, Ada Lovick, Florida Kingsley, and Ramie Lee Lottian. The play was presided by a certain ruler, The Affair of the Pink Gown, written by Charles Edward Rich, was first produced upon this occasion. In advance announcements this had been entitled Setted Out of Court, but someone must have told them that William Gillette had a play of that name, for the Pink Gown appellative accompanied the first production. It was simply a dialogue between a husband and wife, who agreed to disagree. He had a divorce papers drawn and all that remained to be done to effect a separation was for them both to affix their signatures to the formal document. A little squabble occurred about which should sign first, Alphonse-Gaston became taking up much time. At length they decided to sign both at the same time and to do so on one chair while writing. That brought them so close together that divorce proceedings were quite forgotten and love came again to the hearts where peace had expected root. It was an utterly trivial, actionless, uneventful playlet, without any worthy cause for existence. Had the lines been especially bright the bit might have passed muster, but they were very ordinary lines and without any dramatic value. Charles Shay and Helene Sallinger strove hard to make the thing look like a play, but their earnest efforts were unavailing and it was for nothing. Corbrey and Burke made a bit of the vaudeville action in their queer Irish comedy turn, wherein the continuous threatening attitude of one of the pair is amusing as most anything is in them. Dr. Gilbert Girard mimicked successfully, the Fay Sisters dealt in musical notions to the approval of the people, Isabelle Singer sang nicely, Toledo contorted with comic skill, Harvey balanced adroitly, and the Electric Comedy Four were applauded for their work. Then, too, there was the considerable hallelujahscape, which exploited new tunes to good purpose. Excellent business

PROCTOR'S TWENTY-THIRD STREET.—The headliners were Agnes Hurdson, supported by Albert Andrus and company, in the familiar farce. A Game of Tickle Tockle and Victor Moore and Julia Blanc, who not only made their debut in vaudiville, but presented a new

sketch by Edward McWade, entitled *Change Your Act*. Although the idea of giving the audience a glimpse of a bare stage and describing scenery with the curtain rolled has been used before, and although the rehearsal of a play has been shown often, still this sketch, written on these lines, is novel in its dialogue, business, and general action. A vaudeville team is supposed to have just finished their afternoon "turn," and are leaving the stage, when they meet the property man, stage hands, pianist, and card boy, all of whom seem to regard the team as giving a "cheap act." Finally a note from the manager, saying they must change their act or get out, caps the climax of their woes. They at once call out front for the manager and give a trial of an old act that they used to do out in the tall timber. Songs by both members of the team are given with some height recitations by Miss Moore. The work of both is far above the average of vaudeville players, and to say that the act made a hit is expressing it mildly. Others in the bill were Carrie Blair and Joettie Webb, in *The Actress and the Maid*; Madden and Wayne, comic acrobats; D. H. Hadden in recitations; Joseph West and Ed May Lewis, in *A Night of Surprises*; Gordon and Gilliam, tumblers; Dovich, acrobat; Lilian Goldsmith, dancer and cornetist; and Danach and Russell, in a novel musical act that deserves individual notice. They use a new name for their sketch, showing a railroad switch and signal house. By pulling the signal levers electric bells are rung, giving the usual bell ringing tunes, but in a manner so once effective and new. Sully and Phelps, in *The Irish Orator*, and Lewis and Green, Swedish comedians, with the covering ballets, were credited the bill. Good business.

Proctor's 125th Street.—Section D of the Proctor Stock company offered an Arabian Night and scored the same success the second time. Their efforts at the Fifth Avenue a week earlier, Frederic Bond and Beatrice Morgan capturing the particular honors. The comedy was preceded by a revival of that glad old farce, *Hot and Cold*, in which Richard Lyle, Daniel Jarrett, and Florence Gerald had chances to shine and in which each made a creditable showing, while the audience seemed to enjoy the dramatic business as much as did our outsmored forefathers. Spare moments were consecrated to the cause of the courageous kaleidoscope. Good sized house.

CANNERY BRONCOS GROVE.—The Chippewas continued on the roof as the chief feature of the programme, and the attendance was uniformly large. The elevators were running most of the time and the people didn't have to walk up and down stairs unless they preferred to do so. Josephine Stahl was the principal newcomer in the vanderbille class and registered a profound hit with her glossy diction. She has lost none of the volcanic temperament that has made her popular, and her recitation was cordial enough to have won anybody. Johnson, Davenport and Leslie returned in their lightning aerobation, being accorded a hearty recall at each performance. Their specialty, The Football Players and the Snake, still fair to last forever, and it is so excellent that one can laugh at it anywhere and any time. Others in the line up were La Belle Blanche, the Four Cutties, De Witt and Burns, and the Alaska Twins.

PARADE GARDEN.—There were no new numbers in the bill last week, but the business was larger than before and the enthusiasm correspondingly increased. Sparrow sang a few new items in his "mad juggling" turn, and there went as well as the old one, which is saying a great deal. The card showed also Arthur Barker, Grant and Grant, Rachel Lays, Fitch's Midnight, the Four Madcaps, Goshen's cats and dogs, the Johnston Brothers, Herman Goldin and Jean Framdell, the Three Willie Brothers, the Three O's, Olga von Helmslaff, Amata, and Calve.

FLOATING ROSE-GARDEN.—Large crowds took in the aquatic root garden last week and revelled in the fresh air and the viewville. The fresh air was provided by an omnipotent Freshness, and the viewville was arranged by Alexander H. Kruttschnichen. It was headed by Little North, who scored a prodigious hit in her special song, and it included Harry and Sadie Fields, John H. W. Byrne, and the De Graf Stokers.

NEWS AND STORIES FROM THE CONTINENT.

Harry Houdini, writing on July 5 from Essen Ruhr, Germany, says: "The Fourth of July was passed here so far away from home, with no fire crackers and no noise. It was a very dreary Fourth for me. He was it in Saxony, owing to the death of King Albert, it being officially declared that no theatrical amusements or music should be allowed for nine days. The mourning period is declared usually by the Ministerium, but this time the Good King Albert, finding himself in a dying condition, made his last deed to shorten the mourning period to nine days instead of three weeks as is customary. Strange as it may seem, the people were disappointed, even with this deed, and put in a petition that they be allowed to have music after the seventh day, as two Sundays were lost. And it was actually granted by the Ministerium. It is really a case of 'The King is dead, long live the King.' There are quite a few American acts on the Continent at the present time. T. Nelson Downs is billed very heavily at Deutsches Theatre, Mittelhosen; Barlow Andrews and Frisco, in Rotterdam, and in Berlin put the Manhattan Comedy Four and the Minstrel Troupe. James Bard, the well-known walker from Reading, Pa., tried to make arrangements to walk across the Cologne Dam about 400 feet high, and was stopped by the police, as they thought that it was an good a committing suicide. If he succeeds in walking the Dam, it will be the greatest height ever traveled by a wire walker. At present Harry is playing a return date in Essen Ruhr where I am now playing my third engagement. The Matver Hagenon Troupe are in it same bill. In Berlin at the Wintergarten July will be found The Girl with the Golden Hair, the copy of the act produced in America by Manager Murdoch. It is copied here by Newsky, who had the Newsky Troupe in America. The Muckle Sisters, Frances L. Reed, and Otto Reuter are featured. At the Apollo Theatre, Zeven, an American cartoonist, is billed. In one of my previous letters I made mention of Eugenie van Rabe, the circus and high school rider, who is billed and who asked for assistance. She has just completed a book of memories and facts of interest to the circus world, and it is now the hands of publishers in Paris. In Essen the Theatre Alhambra has been burned a two lives lost. In Lütlich, the La Housen was also destroyed by fire. Fires are often

heard of over here than in America, so things are not kept in so strict condition as they used to be, and when they are strictly watched by the police, they are not allowed to carry any concealed weapons. When a dagger was hidden or hidden knife, you will see the dagger standing in the wine with a lamp in its handle ready to let the water on. But when they are not watched, and so happened about, you can hold a dagger on the stage and no one will bother. The newspapers are busy telling things about the cheapest theater in Europe. In Madrid there has lately been opened a "Teatro Moderno," in which operas and sketches are given. You are supposed to pay for every act. You pay the price of one act as you go in, and after each act the collector goes around and collects another entrance fee. In case you don't like the affair, you may go out, and have at least the satisfaction of not having paid for the rest of the bill. The prices are very cheap, ranging from 10 cents for the gallery, a good seat on the box for 5 cents, and, at the present time, it is 5 U. S. C. every night. A well-known actor named Macanudo is the manager. In Dresden the management of the Grand Theatre have read and won 4,000 marks with interest from Commedia Tartuffe, the dinner now in America, for breaking her contract, as she was booked to appear in March. She will have time to appear and answer all charges at the Court in Dresden, Oct. 2. A railroad story, told about an American traveling in Spain, is as follows: A certain Spanish actor, having died in a small summer resort, and his wife not having the 500 pesetas to pay his fare to Madrid—that is the charge for corpse—she went to one of the conductors and related her story. The conductor helped her to invent a scheme whereby she could carry her husband cheaper, and he would manage it. He instructed her to dress her husband up, put on a heavy coat, and pull a cap over the dead man's eyes. Then he, with another conductor, would call for the man, she was to say that he was very ill, and they would carry the corpse from the carriage to the railroad, and put him in a compartment by himself. This was done, and the travel began, but, somehow or other, traffic was so heavy that, at last they were compelled to allow an American to occupy a seat in the compartment with the dead actor. The American, wishing to be comfortable, spoke twice to the dead man, but, naturally, the corpse had nothing to say, and Mr. American showed his impatience and turned his back to his fellow passenger. Desiring to open a window, he rose to do so and suddenly stumbled over the corpse, which fell upon him, and at once the American saw that the man was a dead one. Knowing the country and all the red tape that such an occurrence would cost him, and it was even possible that he would have to answer a charge of murder, he deliberately seized Mr. Actor Corpse and threw him out of the open window, as took a smoke to settle his nerves. About the time the conductor, quietly taking walk around watching the corpse, came to the compartment and, not seeing the manied from the corner, hurriedly, and, with a frightened look, stepped into the car and asked to see tickets. The conductor, peering in all corners, asked the American: 'Pardon, sir, is there not another passenger in this car with you?' 'Oh, yes,' was the reply, 'he went out at the last station.' The conductor stood petrified.

MURDOCK ENGAGES \$3,000 ACT.

A contract was signed yesterday afternoon at the Milton Abern Vandeville Exchange, whereby J. J. Murdock, manager of the Masonic Temple Roof-Garden, Chicago, will pay the largest amount on record for a vandeville act, to appear at that place the week of Aug. 2.

The contract was witnessed by representatives of Tan Minna, the *New York Clipper*, and D. F. Henney, manager of the Association of Vanderville Managers. The sum named is \$5,000, and exceeds by at least \$1,000 any consideration previously paid for a vanderville act in this country. For various reasons the parties to the agreement desire the names of the performers withheld until the contract can be forwarded to Chicago and signed by Mr. Murdock. Thus Tan Minna must postpone the announcement of the names of those to appear for its next number. It can be said, however, that the number will employ the survivors of actors formerly associated with the vanderville stage, but for the past several seasons stars in the legitimate playhouses.

Should the performers fail to fulfill their part of the contract for any reason, other than serious illness, the document provides that they shall pay a cash forfeit of \$7,000. Furthermore, they are enjoined from making any other vaudeville engagements for two years from the date of their appearance at the Masonic Roof.

The Chicago public and the vaudeville profession generally have for some time been on the qui vive regarding Mr. Murdock's announcement, and he states that he has received overtures from some of the most prominent dramatic and vaudeville artists who were desirous of accepting his offer. Unless all signs fail records will be broken at the Musician Roof the week of their extraordinary booking. Mr. Ahern naturally feels highly gratified at having completed the negotiations through his office, as they have covered a period of three weeks, and have been finally concluded, in spite of numerous obstacles.

VAUDEVILLE JOYTERS.

Lightning got in its work on Tammany Hall last Tuesday afternoon and shattered the facade of this notable building, which harbors also Tony Pastor's Theatre. The bolt sped down through the theatre stage, but no lives were lost.

Albana Rice, wife of Don Rice, one of the famous circus clowns, has made herself notable in France by going in for high acrobatics to the altitude of from six hundred to nine hundred feet. She falls from Millard, N. H., where she is remembered as Albana Michlin.

The Casino Roof-Garden is to be reconstructed according to plans submitted last week to the Building Department. A floor of steel and asphalt is to replace the former board floor, and increased means of exit are to be provided. The improvements will cost, by estimate, about \$10,000, and the garden may be suspended when they have been completed.

Max Gubel, who used to lead the splendid orchestra at the late Koster and Mil's and at the New York, now directs an American orchestra at the Lustgarten Park, Berlin.

Berry and Hughes, now playing the Keith circuit, have signed with Rice and Norton, making their fifth season under this management.

Trixie Frigman was out of the cast of The Chaperone at the Cherry Blossom Grove for an evening or two last week because she hurt a knee in the eccentric and irrelevant business that ac-

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Watch this space

No. 2—Several of his famous laughing expressions disgraced the title page of Judge and spoiled the sale. P. S.—Where do green gloves come from? Jamestown, N. Y., Richmond Va., Glenroy, Ireland.

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Aug. 4—Olympic Park, McKeesport, Pa.
" 11—Edison Park, Youngstown, O.
" 18—Open.
" 25—
Sept. 1—Highland Park, St. Louis, Mo.
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ST. LOUIS, Mo.—Yesterday's elections made a hit at General Park and his ilk. Not a bit of ill feeling or trouble on the part of the voters was kept constantly burning. The Party ruling was good as usual, and it was the best week of the Bull and the Hounds. But Villa and the clerics remain 20-20. The governors are almost as usual, the House, Senate, and the Members of Congress are all as usual. The only thing that was new was the Vaseline Flax Grains called and about a thousand members from the transient districts enjoyed the hospitality of the Hounds. The bill Mannon's Park 10-10 was varied and good to see. Black-face comedian, Crawford and Mannon made a hit, and Louisa Taylor and her sister played a hit. The only thing that was new was the run of the Park. Mannon's Park 10-10 was varied and good to see. Mannon's Park 10-10 was varied and good to see. Mannon's Park 10-10 was varied and good to see.

Born.

BAKER.—A daughter to Mr. and Mrs. George Moll Baker (Dwight) Clarksburg, Pa., on July 12.

BURCKHALTER.—A son to Mr. and Mrs. George Burckhalter of Butler, Pa., on July 10.

JACOBS.—A daughter to Mr. and Mrs. George Jacobs, at Elizabeth, N. J., July 15.

MARRIED.

FREDERICK-BURNS.—Oscar Frederick and Jo Burns, at Greensburg, Pa., on July 7.

HARRIS-MERWIN.—C. B. Harris and Kathryn Merwin, at Douglass, Mich., July 7.

TURNER-SMITH.—William M. Turner and Phoebe Smith (Phoebe), at Harrisburg, Pa., on July 15.

DIED.

DE BARREY.—Harry De Barrey, at North Beach, N. Y., on July 16, aged 31 years.

GRANT.—Thomas Grant, at Lebanon, Pa., on July 18, aged 51 years.

HARRIS.—James T. Harris, at Warsaw, Ind., July 15.

HARTLEY.—William S. Hartley, at Atlantic City, N. J., on July 15, of Bright's disease, aged 70 years.

HOPFMAN.—Heinrich Karl Johann Hopfman, in Ill., on July 19, aged 60 years.

KELLEY.—James J. Kelley, in Boston, Mass., July 20, aged 69 years.

MEYER.—Joe Meyer, father of Mrs. Julia T. Meyer, at Milgrace, Can., on May 2, 1905 years. English papers please copy.

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